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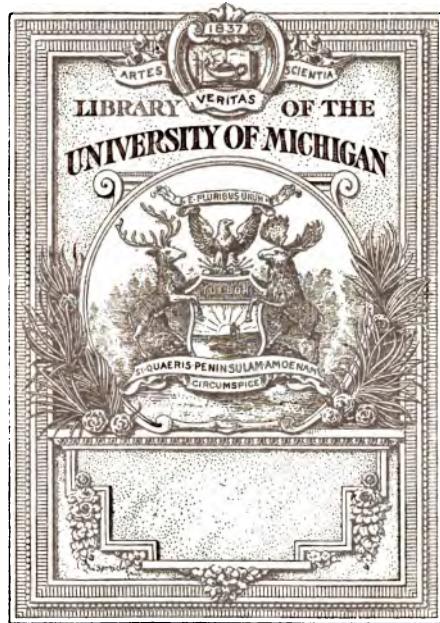
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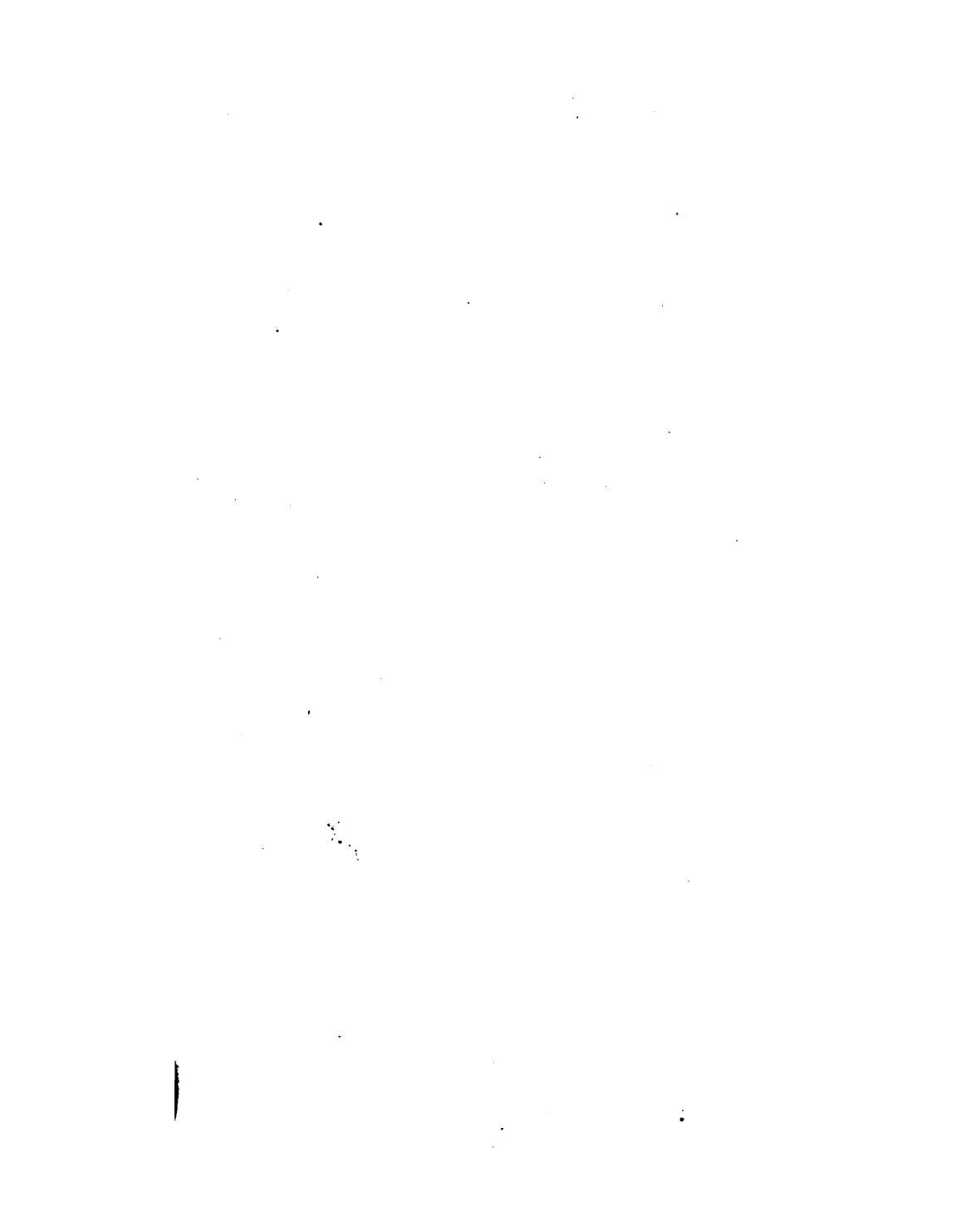
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HOW TO WRITE
FOR
THE PRESS
G. A. GASKELL







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HOW TO WRITE FOR THE PRESS.

A COMPILATION OF THE BEST AUTHORITIES,

SHOWING

HOW MANUSCRIPTS SHOULD BE PREPARED
FOR THE PRINTER,
THE VARIOUS STYLES OF LITERARY COMPOSITION,
ERRORS TO BE AVOIDED,
ETC., ETC.

*WITH A FULL TREATISE ON PUNCTUATION,
AND A DICTIONARY OF 20,000 SYNONYMOUS WORDS AND
WORDS OF CONTRARY MEANING.*

BY

G. A. GASKELL,

EDITOR OF "THE PENMAN'S GAZETTE;" AUTHOR OF "GASKELL'S COMPENDIUM
OF PENMANSHIP;" "COMPENDIUM OF FORMS," ETC.

NEW YORK CITY:

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P R E F A C E.

The compiler of this book is the editor of an educational monthly paper, which circulates largely among teachers in district and normal schools, academies, seminaries, and business colleges. He has had during the past year frequent inquiries for such a work, but has been unable to recommend any one book embracing all the different subjects desired. Hence the preparation of this little work, "How to Write for the Press," was undertaken.

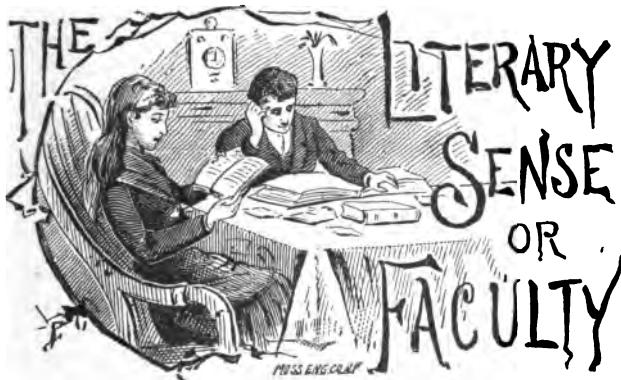
The object has been to give such hints and instructions as will serve to stimulate and develop the literary faculty which seems to exist among most people of fair education. The art of writing correctly and forcibly on such matters as the would-be writer thoroughly understands is an accomplishment which will enable young men and women to make themselves useful members of society; it will give them an advantage over the majority, who are unable to express themselves on paper with correctness and clearness.

It is believed that the book will serve its purpose well, and that it may be the means of drawing out and developing the literary ability of thousands of young people, who, without it, or something similar, would never make an effort to put any of their own compositions into the hands of an editor for publication, or even to correct their faults of style and expression.

G. A. GASKELL.

NEW YORK, *July* 1, 1884.





We believe, with most other blue stockings, that the literary faculty is born in the individual, and that almost everybody is possessed of some of it. It makes itself known in early youth when the boy or girl begins to absorb sensational stories ; it is in a healthy and growing state when the books selected are of a better class ; and all the way from boyhood and girlhood up to maturity this sense or faculty is being developed or repressed.

Every young person who likes to read good books, whether novels, adventure, biography, history, or anything else, can, with very little practice, begin to write acceptable articles on various topics with which he or she is familiar.

Anthony Trollope once remarked : "If a man can command a table, a chair, pen, ink, and paper, he can commence his trade as a literary man. It requires no capital, no special education, and may be taken up without a moment's delay."

But the first compositions are always amateurish. Amateurity generally means immaturity. In literature it is a want of that ease, that self possession of style, and that conformity to custom which can hardly exist without practice, and for the absence of which even freshness or impulse of manner makes poor amends. A literary aspirant, therefore, in forwarding his first contributions to a

paper or magazine, should never apologetically explain that he is an amateur, for by so doing he will hardly fail to prejudice editors against his manuscripts. Let him beware also of the little frivolous habits which, though they seem to him attractive refinements, only raise a smile among American editors and printers. Such, for instance, is the good note paper bearing a crest in the corner, or the stamp of some club, commonly implying an expenditure impossible to the man who writes well enough to make his mark in the literary world. The professional journalist slings ink on whatever odds and ends of paper come in his way, not caring a cent for high toned crests or seals ; and the amateur would do well to show the same wholesome indifference to the niceties of note paper, even following, if need be, the example of "paper sparing Pope," who wrote his "Iliad" and "Odyssey" on the backs of letters received from his friends, among whom were Addison and Steele, those great fathers of literary journalism.

As to the style of amateurs, though we have just spoken of freshness as their possible characteristic, the curious fact is that, contrary to natural expectation, they generally write more conventionally than the hacks of journalism. The amateur sets himself too energetically to keep the trodden ways ; he is too timid to allow any originality which he may possess to assert itself ; and it is only when he is familiar with the necessary laws that he gives himself a desirable ease and some liberty in non-essentials. The same rule holds good with the literary novice and with the amateur actors, who, while they break the law which directs them to face their audience, are more stagy in delivery than the third-rate ranter of twenty years' experience.

And finally, let amateurs beware of amateur magazines and other amateur publications. These are generally bubbles—bubbles that will burst as soon as they are pricked with a silver or a golden pin. They should select some good publication that is on a firm financial foundation, that has a wide circulation among an intelligent class, and send their contributions to it. If refused by that paper, then let them try another, and then another, until they find a haven in a respectable, first-rate *genuine* journal. Then they will have made a good beginning.



There seems to be a general impression among beginners that one of the essentials of a literary start is an introduction to some editor. The only introduction which is at all useful is good, marketable work. It is difficult to convince them of the fact that a recommendation will not do a great deal for them, or that they can possibly receive justice without it. "A good word from a trustworthy source will induce the editors to read my things," says the amateur invariably. "As it is, I am certain they do not read them." The disagreeable fact is, however, that when a MS. is not read, the reason in eight cases out of every ten is that the editorial eye, which is as practiced in gauging at a glance the quality of literary work as is the eye of an art collector in determining instantly the approximate value of a picture, has given a summary decision adverse to the offered contribution.

Good things are too well worth having to be carelessly overlooked. Of course there are exceptions. Press of time, press of matter, or similar reasons, may cause a contribution to remain unexamined; but in such cases a letter of introduction hardly mends matters. A familiar source of trouble to authors and professional journalists would once for all be stopped if beginners would frankly enter the field in a business way, without any preliminaries. Of

course there are cases in which a word from a common acquaintance may be of use to an unknown writer who sends to a journal an article which might possibly be a hoax—a copied article; for a note of introduction is, if nothing else, a valuable guarantee of good faith. Also a letter *from one journalist to another*, vouching for the tried capacity of a person introduced, is, it is scarcely necessary to say, very useful and very convenient; it may save the time and trouble which would otherwise be spent in reading his manuscript, and all editors are glad to escape at once to the plain sailing of print; for, as a great many have found, everything reads raw in manuscript. The printed copy will not necessarily be accepted, of course, but it will stand a better chance in type. Such an introduction as this, however, is hardly likely to fall to the lot of the beginner for whose benefit we are writing, and whom we wish to warn against counting on any kind of favor from an editor through anything but real merit in his contributions.

Still more futile than suing outsiders for recommendations is the somewhat kindred practice of appealing to the editor himself in person, and for personal motives, for a place among his contributors. Charles Dickens, speaking from a full heart, somewhere mentions the "profoundly unreasonable grounds on which an editor is often urged to accept unsuitable articles—such as having been at school with the writer's husband's brother-in-law, or having lent an alpenstock in Switzerland to the writer's wife's nephew, when that interesting stranger had broken his own." It is said that Thackeray resigned the editorship of his pet magazine, the *Cornhill*, on account of the pain he endured from the inevitable necessity of rejecting appeals, not less unreasonable and far more pitiful than the fantastic ones caricatured by Dickens.

We do not say, then, that an introduction based on its writer's knowledge of the bearer's personal worth is never to be used—only that it will not avail unless along with the personal worth there is also professional skill. Nor is there any objection to a practice of addressing "copy" to an editor by name; for he may take as a compliment, to be rewarded perhaps by a careful consideration of the MS., this recognition of his individuality—a recognition which is by no means to him an offensive nor intrusive

one. But we do warn all beginners against attempts to bring personal influence up the editorial back stairs, instead of taking their chances fairly and frankly with the great army of unknown volunteers.

The main difficulty in journalism, as in so many of the affairs of life, is the start. The very uncertainty of the final acceptance and success of contributions doubly disinclines the unenterprising man for the effort—often a supreme effort—of composition. Many great writers have put off unsheathing the pen as long as they could possibly afford to be idle. A practised journalist will often confess to an utter incapacity to produce copy except under pressure of necessity. If he has a week for his task, he makes no progress until the last days. If he has a day for it, the morning and afternoon go, and though he sits over his paper and ink, nothing is done; but at night, when the minutes left to him for the fulfillment of his engagement are precious, he gets into full swing, and writes both rapidly and well. In short, the knowledge that the printers are waiting for his copy is not uncommonly the only source of the journalist's inspiration. Mere dislike, then, for the mental and manual labor in the production of copy need not be taken by the literary beginner to belie his aspirations, and will not necessarily interfere with his final success.

But obviously it is well to lessen this reluctance as far as possible. And this can often be done by observing a rule which, on other grounds, must be always before the eyes of the novice, viz., *to be himself in all he writes*, not to get out of himself and ape somebody else or write in the exact style of another. Longfellow's advice to the sculptor,

" That is best which lieth nearest;
Shape from that thy work of art."

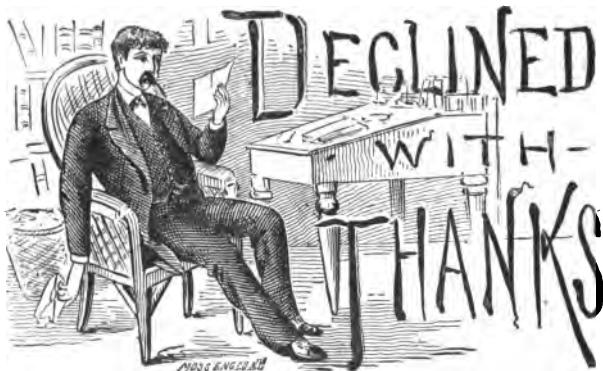
is equally applicable to him. Individuality, where it is not eccentric, ill-timed, or out of taste, is a precious quality in an author. Of course he must not ride his veriest hobbies (though they are better than commonplaces); but without going to extremes he ought to show in all that he writes that *he* writes it; and thus he will rouse the double interest of the work and of its author in his readers. Of course, reporting in one form and another, is a lead-

ing feature of journalism, and is an art in itself; and in ordinary reporting it is well to lose sight entirely of the reporters. By them impersonality must be cultivated as carefully as it ought to be avoided by those whose work is of a less conventional order.

Supposing that a beginner has followed us thus far in what we have written, has studied and kept the commandments noted elsewhere, has actually taken up his pen, and written something because he feels it and wants to say it; the next step, now to be considered, is to forward the MS. to a publication into the scope of which it comes, with or without an introduction, and with or without an accompanying letter of explanation, subject to the necessities of the case, and in accordance with the hints thrown out in this book. Presumably every young aspirant has his favorite newspaper, and his pet magazine; and on the model of the writings that appear in these, he is almost sure at the outset, unless he have rare originality akin to genius,—to mould his own. Two other things are almost equally certain: that he will send his first fruits to the editor whose pages have indirectly produced them; and secondly, that these first fruits will have the blemishes which always mark imitative art, and be condemned accordingly. If under these circumstances the young author, in the bitterness of his disappointment, tear up the manuscript, which has been courteously returned to him, no great harm will be done. The destroying stage is one through which all must pass, even the greatest; indeed, great authors often regret they have not burned more than they did, as may be seen from the efforts of Tennyson, Mrs. Browning, and others to suppress poems published even after they were out of their teens; while Macaulay in his full maturity could not find a market for everything he wrote, and there are manuscripts of his, according to a recent article in an English magazine, which still remain unpublished, and which have been spared the flames to no other purpose than to show that even a Titan's pen is sometimes wielded in vain.

But if the young author is tender about his first experimental writing, and feels that it would be sweet to see it in print, even though "there is nothing in't," let him venture it again, in a less ambitious quarter than before. For, above all things, let him not

be ashamed of humble beginnings. The most unpretentious papers—even some of the cheap sort not supposed to be read by cultivated people—have been the nurseries of fair contemporary reputations among novelists. The literary annals of the past abound with instances of the obscure commencement of a literary career of distinction. Nearly half a century has elapsed since Dickens' first effusion was "dropped stealthily, with fear and trembling, into a dark letter box, in a dark office, up a court in Fleet street;" and when it appeared "in all the glory of print," he could hardly believe his own eyes. "On that occasion," he says, "I walked down to Westminster Hall, and turned into it for half an hour, because my eyes were so dimmed with joy and pride that they could not bear the street, and were not fit to be seen there." John J. Whittier wrote verses for years for obscure country newspapers, before he was recognized as a true and great poet, or achieved any success. Longfellow's first verses were printed in a country newspaper. Thackeray's first literary work is never now brought forward; it is lost in the forgotten pages of an old newspaper. Hepworth Dixon, a very successful English journalist, began his literary career by contributing to obscure local newspapers. Charles Dickens, as everybody knows, began life as a reporter. So did Justin McCarthy, M. P.; and so did many others in England, where it is much more difficult to rise in literature than in the United States, where any special talent is pretty sure of quick and general recognition. Benjamin Franklin, Horace Greeley, some of the best journalists and writers of America—the elder Bennett, Bret Harte, W. D. Howells, Artemus Ward, with many others less renowned, once stood at the compositor's case, and set up the manuscripts of others. And we are not quite sure but that this is a good way to get the run of journalism and into the habit of writing pithy and wise things. It is nearly certain that it is as good an educator for some as reading is to those away from the type setter's case.

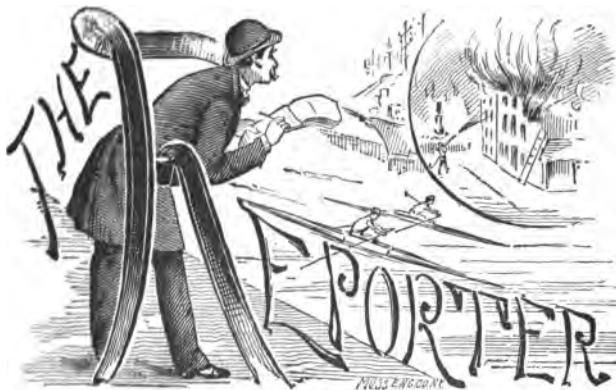


No consolations that we can here offer will be able to mitigate the sting of a first—or, indeed, of a second or a third reception of this courteous but inexorable form of refusal. It is not until after one or two acceptances of MS. that a rejection becomes in any degree tolerable. When the acceptances outnumber the rejections, the words, "Declined with thanks," or "Not available," will generally cease to cause a serious pang. At that happy time, too, it will matter little to an author whether his refusal come to him in these laconic words, or in the longer forms which are designed to save his sensitiveness by a vague suggestion of some rather unusual reason for the return of good work. But to the novice the form really makes some difference; to hear that his copy is "not suitable" for the pages of this or that paper gives him the comforting reflection that he has in some way failed to hit the editor's individual taste, or that his subject is considered to be one that could be more appropriately treated elsewhere. Still more gently is he soothed if his pill come to him gilded with an intimation that an unusual press of matter has prevented the appearance in print of his contribution. The following note illustrates this more tender editorial mood :

"The editor of *The Century* is much obliged by Mr. Randolph's offer of MS. It is too able an article not to have been read with interest, but the editor regrets to say that it is quite impracticable to find room for the topic. In forwarding the MS. by this mail, the editor begs to add his best thanks."

If the author accepts such little comforts resignedly, so much the better. But so much the worse—very much indeed the worse—if,

being of a too persevering or persistent disposition, he should argue the point with the well meaning editor. Let him at all events accept as final a refusal for which he may find any reason that consoles him most ; to dispute the justice of the verdict, or even to offer to alter, tone down, or improve the MS. with a view to obtaining a more favorable resolution, is only to involve a busy editor in an irritating waste of time, and to gradually discourage the use of polite forms and, indeed, the return of rejected MSS. at all. An unsuccessful author is really to be pitied if the work of some months of thought and some days or weeks of laborious writing finds its ignominious way into the editorial waste paper basket—a fate which to the credit of editors generally, very rarely befalls it, and this in spite of the dismal warnings which are printed at the beginning or end of most periodicals to the effect that unsuitable MSS. will never be returned. In view of such ill fortune at any time occurring to him, the beginner would do well, in the case of serious and laborious work, to make duplicates of his compositions by means of one or other of the cheap and easily worked contrivances for multiplying impressions ; unless, as is likely to be the case, he has rough drafts, scored with corrections, of the finally approved MS. ready at hand to work upon again. The more there are of these rough drafts the better it will be, and the less likely that the writer will need to go to them again ; for well has it been said—and this must be impressed on the amateur's mind—that the men who have the fewest MSS. returned are the men who have taken the greatest pains with their work. "The best writing distils from the pen, drop by drop," says Parton. Macaulay and Cardinal Newman penned many of their pages twice, thrice, and oftener ; George Henry Lewes, after having an article returned from the *Edinburgh*, thenceforth rewrote everything before submitting it to a magazine ; while some of the best contributions have been rewritten as many as ten times before the authors were contented with them. And even then it is seldom that some changes are not desired after the writer reads his article in print. Hence we say to young writers : Write your first drafts as rapidly and as fully as you may, copy and correct your MSS. carefully and rewrite them all before sending them away.



It is more effective to take the extreme uplands or lowlands of exaggeration than the *via media* of fact. Consequently, those who have treated of journalism and literature as a profession have generally been tempted to strike their reader's fancy by a picturesque view of the advantages and disadvantages of a calling in which the *pros* and *cons* are in truth tolerably well balanced.

We all know the starving author in tradition ; and if he is now somewhat out of date, we have still the constant repetition of a facile and rather wearisomely conventional joke by which the labors of a laborer who is, like all others, worthy of his hire, appear as a drug in the market. There is on the other hand the other view. Our own task is to state the advantages and the disadvantages with the single intention of making the truth stand forth, to encourage what is now the widespread ambition of having a voice in the great expression of public opinion, but to avoid the grave responsibility of leading the inexperienced to cast themselves blindfold into a *career* in which they may be doomed to disappointment.

The advantages which journalism has at first sight over all other professions are very obvious. "It is," says one; "a business which has its allurements. It requires no capital, no special education, and may be taken up at any time without a moment's delay." It

is thus that aspirants generally do commence. "There are," says another literary man, "hundreds of clever young men who are now living at home and doing nothing, who might be earning very tolerable incomes by their pens if they only knew how."

But those who are mentally or physically incapable of hard work will find a seamy side indeed to a journalistic career. Above all things it is laborious, as followed by the professional journalist who has achieved the eminent success, say, of a post on the staff of a fairly good daily paper. In that position an amount of application which would bring name and fame to the lawyer, the clergyman, or the doctor, only suffices for the bare fulfilment of his duty.

This is the other side :

Charles A. Dana, the experienced editor of the *Sun*, recently gave his views on journalism as followed in a great metropolis like New York City. Here the press has made great strides, and now no city in the world can surpass us in the number and character of our publications, in their circulation, nor in the ability displayed in preparing news for the public eye, and in editorial ability. The American newspaper is a wonderful thing in the eyes of foreigners who can read English.

"A competent writer of leaders will be paid from \$100 to \$150 per week ; and no man fit to supervise them and perform the functions of editor-in-chief can be had for less than from \$150 to \$200 per week. The reporters are of two classes. Those of the regular staff are paid by the week, at prices varying from \$30 to \$60. These perform not only the routine duties of reporting, but are always prepared to be sent off upon special service, in which case their railroad fares, carriage hire, hotel bills, and other expenses are paid by the office. There are a number of reporters attached to each paper who are paid according to the work they perform and without having any prescribed functions, and should be in readiness to do whatever may be necessary. I know several men who, without having regular salaries, will average from fifty to seventy-five dollars a week. Of these two classes of reporters, a first-rate paper must employ about fifty. In Washington each newspaper has need of regular correspondents or reporters and occasional contributors, and the different papers differ as to the respective number of these two classes. In Albany each New York paper must have its regular staff devoted to this service. In Europe every leading paper has its regular staff of correspondents. There must be a correspondent in London and one in Paris, who report constantly either by post or cable. It will be seen by this estimate that making a newspaper is no child's play. The day is past when a great daily could be gotten up by one man, whose hat was his desk, and who wrote heavy 'leaders' while seated on an old flour barrel."

We copy a few items from the leading daily newspapers printed as this chapter is under way, which will show the style adopted by the reporters who write the most readable articles now appearing in the dailies of the great American metropolis. We are sure they will serve a good purpose by being here.

The reporter who wrote the following has the happy knack of making a lengthy as well as a very bright and interesting report of a really trivial occurrence. This is a desirable faculty when murders and elopements are scarce and news matters generally are at a standstill:

FOR A COAL BLACK STEED.

A GOOD LOOKING STATUE OF LIBERTY SUED BY UNCLE SAM.

TRROUBLES OF A BLACK EYED GIRL WHO STOOD ON A PEDESTAL
AND THOUGHT SHE HAD WON A HORSE—SIX GOOD
MEN AND TRUE AGAINST HER.

Any one who went to the carnival at the skating rink on the night of April 15 could not have helped noticing rather a striking group of three persons, one of whom stood on a pedestal. This person represented Bartholdi's statue of Liberty Enlightening the World. Her two companions were the United States and France. The group were standing there in the hope of winning a small coal-black horse, which the management had offered as a prize for the most original tableau. A saddle and bridle were thrown in with the steed as an extra inducement.

The statue was Miss Mary Racey, the black eyed and pretty daughter of Robert H. Racey, a lawyer. She wore a dress long, white, and flowing, and on her head was a seven pointed crown. Under her left arm she held a book, while her right hand held aloft a pasteboard torch. She assumed the exact attitude of the Liberty in an engraving of the statue which had been furnished to her by the United States, who had been struck with its merits after reading an advertisement on its reverse side.

United States was Mr. Solomon L. Pakas, who appeared with a light yellow mustache, a wide brimmed white plug hat, a bright blue cutaway coat with flowing tails, red and white striped trousers, and cowboy boots. Mr. Pakas is a young tailor at 710 Broadway, who, as a rule, dresses with great taste and quietness.

France was Miss Rosie Racey, the sister of the statue. She is black eyed and pretty, and a voluminous red, white, and blue gown was very becoming to her.

They won the horse.

Yesterday Mr. Solomon L. Pakas sued Miss Mary Racey for its ownership. The case came up before Justice Ambrose Monell, in the District Court in Fifty-seventh street. Miss Racey was represented by ex-Senator Gross, her father, and her uncle. Mr. Pakas's lawyer was Mr. Samuel Greenbaum. When the committee awarded the prize the announcement read: "Awarded to Bartholdi's Statue of Liberty—Miss Mary Racey." Miss Racey got an order for the horse, and had it put in a livery stable in East Sixty-third street. Mr. Pakas called on her father and told him that it was his horse, and that Miss Racey had understood that if it were won it would belong to him. Mr. Racey intimated that he had a general kind of an idea that the horse belonged to his daughter, and that she would keep it. Mr. Pakas gave a bond for the value of the animal, and Mr. Greenbaum replevied it. This gave the horse into Mr. Pakas's possession. Mr. Racey tried to get it back by offering a bond, but could not.

There was not a vacant seat in the court room yesterday when the case was called, and standing room was at a premium. All the skaters were there in a body, and the court was gay with the feathers and flowers which bloomed in the ladies' hats. The justice rapped the court to order, the ladies stopped whispering, and the lawyers braced themselves.

Mr. Pakas took the witness stand. He testified that he first made Miss Mary Racey's acquaintance two years ago, and did not see her again until the Saturday night before the carnival, when he met her in the skating rink and was attracted by her pretty skating. He skated with her that evening. She told him that she remembered him, and recalled to his mind their former meeting two years before. The witness continued:

I asked her if she was going to take part in the carnival. She said she didn't know. Then she asked me if I was going to take part in it, and I said I was. Then we skated some more, and I told her that I had an idea of getting up a group representing Bartholdi's statue, Uncle Sam and France. We spoke of the black horse which was offered as a prize. She thought that it was real nice. Then I said that Miss Sarah Lewis, my niece, was to represent the statue of liberty.

The witness said that after this he told Miss Racey that she was a better skater than Miss Lewis, and that he was willing to let her take his niece's place. The young lady said that she would like it.

"I told her distinctly," the witness said, "that if the horse was won it was to be mine, and she said certainly."

Then the witness said that he told the young lady that he would

call upon her father and mother and ask their consent. He called on Sunday, and the affair was arranged. He sent the material for the dresses of both the statue and France, which Miss Rosie Racey had agreed to be. It cost \$13. He also sent the pedestal to the house, and on Monday night he went there and helped Miss Racey get on to it. When the night of the carnival arrived he took the whole Racey family, excepting Mr. Racey, to the rink. His full expenses were \$50 at least. The group was much admired, and later in the evening the statue got down from the pedestal and skated around in his company.

When the committee announced that the prize had been awarded, all his friends shook him by the hand and showered congratulations upon him. The management told him to call the next morning and get an order for the horse. He went, but the management was out. An hour later Miss Racey and a lawyer called on the management, got the order, and took away the coal black steed.

He called on Mr. Racey, who said, Mr. Pakas continued, "that he would pay me for the expense of the dresses, but that his daughter would keep the horse."

"Did you give her her whole attire?" ex-Senator Gross asked.

"I provided her with everything but her shoes," said Mr. Pakas.

"You say you took the whole family to the carnival. Were not some of the tickets complimentary?"

"Some of them were."

"Were not all of them complimentary?"

Mr. Pakas admitted that they were.

Miss Sarah Lewis, who was to have been the statue, but who was not, said she had heard Mr. Pakas say to Miss Racey that the horse was to be his if won.

Mr. Racey testified that when he first saw Mr. Pakas on Sunday he had wanted to pay for the dresses, but that Mr. Pakas had said he was too much of a gentleman to allow it. He and his daughter knew nothing about any arrangement that the horse was to go to Mr. Pakas. His daughter had intended to go to the carnival as Electra, and had her costume all ready when Mr. Pakas proposed the change. As Electra Miss Racey was to have worn a blue silk dress trimmed with red satin forked lightning and brown braid telegraph wires.

Miss Mary Racey, in a blue silk dress, a light sacque, a wide rimmed hat and Sarah Bernhardt gloves, her back hair done up in a Langtry coil, daintily walked to the witness chair and sat down. She said that on the Saturday night before the carnival she met Mr. Pakas and agreed to go as the statue of liberty. She had intended to take the part of Electra. She had said in fun: "If you get the medal and I get the horse, why, then, we will exchange."

When she went home she told her parents. Her father did not want her to go, but her mother said: "Let the children go and have some fun." Afterward her father said: "If you win the horse I will buy a carriage."

Ex-Senator Gross, in his summing up, said that the prize had evidently been awarded to the statue of liberty for the labor she had to do in holding up the torch, and Mr. Pakas was entitled to no credit, because the statue of liberty was not a new thing. Mr. Greenbaum in reply said that his client only claimed credit in the application.

The jury brought in a verdict in favor of Mr. Pakas.

We have below another of much the same sort:

BAPTIZED IN THE CREEK.

THE REV. MR. LOWRY IMMERSES TWENTY-FOUR OF HIS CONVERTS.

COLORED PEOPLE SHOUTING, SINGING, AND ROCKING TO AND
FRO IN RELIGIOUS ENTHUSIASM ON THE BANKS OF
ELIZABETH CREEK.

Five thousand of the population of Elizabeth turned out yesterday afternoon in their best clothes to witness the baptismal ceremonies that closed the big revival that the Rev. Albert Willis Lowry had been conducting for two months in the Shiloh African Baptist Church. The church is a venerable two-story building of gray stone, with a peaked roof. It stands back from Elizabeth avenue. Trees, in full emerged foliage, nod before the two high narrow doorways, through which the several hundred orderly colored worshippers and many scores of white spectators have crowded to attend the enthusiastic revival services. These services have aroused the colored people of the town as they have never been awakened before, and as a result of the pastor's labors his congregation has been increased by thirty-four conversions.

Yesterday twenty-four of these converts were baptized at Parker's dam, in Elizabeth Creek. The dam is a mile due north of the big railroad depot, where, amid green trees, a silvery sheet of water dashes over the lip of the city reservoir with a fine roar, and churns itself into white capped waves and whirlpools.

Long before the hour fixed for the ceremonies, throngs of girls

and young men in spring attire, and adults of all ages and both sexes, flocked from all points of the compass toward the dam. Before 3 o'clock over 4,000 people were packed about the dam and massed on the little iron bridge that overlooks the tumbling water. A policeman in full uniform stood on each bank.

At 2:30 o'clock, while the big crowd was gathering, Brother Lowry closed the regular afternoon service in the church with a rousing revival hymn, and then his congregation started in procession for the dam. He walked at the head with a hymn book and a Bible under his arm. Beside him walked the Rev. Joseph Porter and the Rev. J. H. Gaines, both licensed Baptist preachers. Behind them came other candidates for baptism in couples, hand in hand. There were sixteen females and eight males. The youngest girl was Mamie Harris, 10 years old, in her new white cotton gloves, a white flounced dress, and a pretty bloomer hat with gay ribbons. The oldest lady candidate was a matron of 50. The others ranged between 15 and 25 years. Little Howard Lawson, the twelve-year-old son of one of the deacons, led the male candidates. Behind them came the members of the congregation in groups, walking with devout tread. Spectators took up all the rest of both sidewalks and stretched down the avenue in a continuous line many blocks.

The two policemen threw open the gate leading to the engine house of the reservoir when the congregation arrived, and the worshippers filed into a reserved plot of ground on the bank, and all sang with earnestness and melody :

O for a thousand tongues to sing
My great Redeemer's praise.

The 1,000 people who had followed from the church tried to get near enough to see what was going on, but failed utterly.

Brother Lowry opened the Bible at the close of the hymn, and, reading two texts from St. Mark and St. Matthew, stood out on the edge of the bank by himself and preached about the baptism of the Saviour on the banks of the Jordan with a sonorous eloquence that enabled everybody in the assemblage to hear every word he said. The candidates listened with devout attention for twenty minutes and then withdrew to prepare for immersion. The girls and young women retired to the reservoir engine house, the interior of which had been decorated with potted plants and flowers in bloom, and the lads and men appropriated a small cottage on the brow of a hillock a few rods away. Brother Lowry went with them, leaving the Rev. Brothers Gaines and Porter to continue the service. Fifteen minutes later the candidates marched forth behind Brother Lowry.

The women and girls were robed in dainty white Mother Hub-

bard gowns, with snowy handkerchiefs tied down over their raven hair. Their feet were shod in bathing sandals. The young men were clad in dark trousers and white shirts, and some were bare-footed. Little Howard was dressed in a black suit fashioned after the style of a minister's attire. He looked like a miniature dominie.

Brother Lowry, robed in a flowing white surplice, walked impressively down the river bank, and, wading out into the limped stream, took his station upon a mound of clay that rose out of the water, and awaited the coming of his converts.

Brother Joe, a porter in the Singer machine factory, walked through the congregation with a cigar box with an oblong opening in the cover, and received dimes and nickels and coppers from the congregation, while the candidates marched two by two to the water's edge. The ladies came first. They were escorted through the water to the pastor's station by Deacon Batts, Brother Joseph Lewis, and three other elders of the church. At this time the whole congregation sang the baptismal hymn.

Little Mamie Harris was the first to be baptized. The pastor received her with a glad "God bless you," and as she gracefully sank back into his arms he gently lowered her to the surface of the water and then ducked her head under. Simultaneously the anxious suspense of the worshippers gave way to ecstatic shouts as her face disappeared for a moment from view. The male members of the congregation danced up and down on the green sward in paroxysms of religious fervor, and the happy sisters sang and rocked their bodies to and fro with closed eyes. When Miss Mamie was lifted upon her feet the entire congregation clapped their hands and cried:

"Bless the Lord! One more lamb in the fold. Hallelujah!
Bless the Lord!"

Little Sarah Porter, daughter of the Rev. Joseph Porter, was next immersed, and then Mrs. Alice Porter, the dominie's wife, and then his sister-in-law. Young Howard Lawson was the first of the male converts to be dipped. He sang with joy as soon as his head was lifted up out of the water. Dripping wet, but singing with undampened ardor, the converts one by one tramped back to their respective rooms in the engine house and cottage, were thoroughly dried, and reappeared in twenty minutes with bright eyes, glowing faces, and an increased vocal zeal. The pastor was the last to leave the water. Just as the cottage door closed after him, Brother Joe went round with the cigar box again, and the happy congregation stopped their singing to drop more coins into it. When the pastor came out again, reattired in a tall black beaver and a new dark brown spring overcoat, Deacon Batts ran up and put the cigar box in the big pocket of the pastoral coat, crying:

"Twenty-two dollars and forty cents for the church, bless the Lord! and \$5.16 for the pastor, God bless him!"

Brother Lowry received the gift with modest gratitude, and thanked his flock in words of touching simplicity. Then he gave out a final hymn, and the congregation and a very great many of the 5,000 spectators sang it with emotion. The wet baptismal garments were carted back in a wagon to the pastoral dwelling in Union street. Brother Lowry thanked the great throng of spectators for their orderly behavior, and the assemblage broke up.

In the evening a grand jubilee service was held in the church in honor of the baptisms. Hundreds who wished to be present were unable to get in. Brother Lowry is going to start another revival.

The following is another bright bit:

A DONKEY AT LARGE.

HE LEFT HIS RIDER BEHIND AND ALSO THE CROWD THAT HOOTED HIM.

Yesterday Broadway, near Fiftieth street, was startled by the appearance of two thin boys mounted upon two barebacked donkeys. They went at a moderate pace down the middle of the thoroughfare. Everything on hoofs, wheels, or shoe leather made way for them. A crowd began to gather behind them, and by the time they had reached Forty-eighth street a hooting, howling rabble was at the donkeys' tails.

Then the oppressed creatures ran away. One boy sat well back, and, abandoning the hay rope reins, curled his legs under the stomach of his donkey, and, throwing his hands behind him, took a firm and judicious hold of the tail. He retained his seat, and distanced his pursuers.

His companion had no notion of riding a donkey. He travelled faster than his steed, for while the latter, with depressed head and elevated hind quarters, was making excellent time down Broadway, his rider was going just as fast in the same direction, and doing a little better on his own account by slipping forward on the sloping back. At last he went over the head, and fell with a dull thud on the pavement.

The donkey charged over him, but he was not much hurt, and was about to get up when the despised ass, reconsidering the matter, turned around, and, retracing his course, laid him grovelling once more. Then he aimed an unsuccessful kick at the

boy's head, and, caracoling into a side street, he gained Sixth avenue. When last seen he seemed to be on his way to Central Park, and the mounted boy, who had recovered control of his donkey, had started in pursuit of him.

Here is a report of Dion Boucicault's lecture on "Acting," from a New York daily, printed the next morning, May 9, 1884. It is an example of the condensed style, followed in reporting even the best lectures for a metropolitan newspaper, where so many matters claim attention :

MR. BOUCICAULT ABOUT ACTING.

LOST TRADITIONS—VOCIFERATING, INTONING, GROWLING AND WHINING.

The Madison Square Theatre was filled with a mixed assemblage, mostly actors, yesterday afternoon. They had come to hear Mr. Dion Boucicault deliver his lecture on "The Art of Acting," given for the benefit of the Actors' Fund. He said the notion of teaching acting was repugnant to him, as the pupil copied the teacher. The traditions of the stage have been lost to the present generation of actors, because the three London theatres, the Theatre Royal, the Haymarket, and the Covent Garden, which had the exclusive right to act the legitimate drama, and around which the cream of the profession gathered, lost that right, and the traditions handed down from the time of Shakespeare were dissipated. Forty-four years ago the speaker saw these actors and learned many of the traditions. Forty years ago he saw "Twelfth Night" acted at Covent Garden, and six years ago he saw it as it was acted in New York. As to the New York actors, well [laughter], they knew there was something wrong, and everything was in a muddle.

Mr. Boucicault said there are three essential things to be studied by an actor—the management of the voice, gestures above the waist, and position of the body from the waist downward. Actors are apt to turn the letter R into W. The Prince of Wales and the Duke of Edinburgh have an unfortunate difficulty in pronouncing the letter; so everybody affects the same difficulty. There are three kinds of affectation in speaking—the clergyman's, who intones, the stump orator's, who vociferates, and the tragedian's, who either whines or growls.

As for elocution on the stage, Mr. Boucicault had, he said, a

contempt for it. As for gesture, it should slightly precede the words. There is too much gesture on the stage, especially in the moments when the actor meditates. "Walking," he said, "is a lost art. I'd show you how to walk," he added, "but I can't. I've got the gout. However, study the old Greek friezes, where processions are pictured. To get a perfect walk, practice carrying heavy weights on your head. Walk as the Spaniards and the Arabs walk." Mr. Boucicault walked like an ancient Greek, and then imitated a Broadway pedestrian. He gave a few aphorisms, as follows :

Remember that the stage is a picture, and the proscenium arch is the frame. Don't try the stage trick of keeping the centre of the stage in order to take the house, as we say. In the old prints of Shakespeare's plays the principal character was on one side of the stage.

The cure for stage fright is to mind your own business.

Don't play to the audience. Only American and English actors are capable of observing this rule.

In going about the stage don't turn your back to the audience if you can help it.

Don't mind your clothing, but study the aesthetic side of the character you are to assume.

Avoid burlesque as you would the plague. Buffoonery has displaced comedy. It is the blasphemy of art. Irving and Booth can't do what Salvini does, because they are afraid of the dude, who would think they were going too far. Once, when I saw Salvini as *Othello* pick up *Iago*, shake the life out of him, and trample on him, a dude said to me : "Don't you think that is going too far?" Yes, I thought ; too far for one whose horizon is a breakdown.

Egotism and vanity are natural to an actor, and I wouldn't give a snap of my finger for one who was not egotistical and vain.

This from a New York daily, of Monday morning May 12, 1884, is a fine specimen of reporting. The man that writes such kindly and well-drawn glimpses of life must possess some very human qualities himself :

WHY SHE WAS NOT DRESSED RIGHT.

AN ACTRESS'S DISTRESS OF MIND WHILE SHE WAS PLAYING HER PART.

A pretty, dark eyed woman, of small figure, who wore on her head a scarlet house cap, was busy in a room ornamented with bric-a-brac at 12 West Twenty-fourth street at lighting time on Saturday night, sorting over a theatrical wardrobe. Near her, under a decorated lamp, lay an open play book, and occasionally her eyes scanned lines in it. She was Miss Adelaide Deaves, actress, late of the Grand Opera House, San Francisco. She was to

make that night her first appearance in New York at the Star Theatre in the new play of "The Pulse of New York."

She was surprised in her preparations by her husband, who entered the room carrying in his arms their little daughter Belle. He said Belle had been taken sick on the stage of the Madison Square Theatre after finishing her part in the play of "May Blossom," and that a doctor must be sent for. In a few minutes the child went into convulsions.

Before a doctor arrived it was time for the mother to go to the theatre. She went in a cab, trembling with anxiety for her child and with excitement natural to her first appearance in New York. The play opened with a dialogue between an Irish apple woman and an Italian organ grinder. She was the Irish woman, her part being that of *Kitty McGonigle*, a female detective. She was applauded, and was recalled after the scene.

She escaped to her dressing-room, and read a message that her baby was no better. Her second appearance was in a scene representing the front of Police Headquarters in Mulberry street. She should have worn a walking suit, but in her distress of mind she had put on a wrong costume, and she astonished *Inspector Barnes* (George Clark) by confronting him in an elegant ball dress. He was to tell her to dress in elaborate attire, and to go to a ball in Irving Hall on the following night, and watch for a female check forger. Under the circumstances he did not tell her this, but something else, and the audience wondered at the incongruity of their conversation. When *Sergeant O'Malley* (H. T. Clifton), *Miss McGonigle's* lover, came on the stage, and asked her if she was going to dress and go to the ball, the audience were more bewildered than ever.

After this scene Miss Deaves heard alarming news of the condition of her child and had to use restoratives before she could appear in the next act. She won applause in every scene. At the conclusion of the performance she had to be supported to her home.

Yesterday her little daughter was better, and it is believed she will get well.

STYLE IN LITERARY COMPOSITION.

It is important that the young writer have something to say, that his mind be filled with his subject, before he can be sincere in his treatment of it. Sincerity must mark the composition and give strength and style to it. Without sincerity, there can be no individuality, and without individuality there is no style. The manner of expression is, of course, modified by the matter and aim of the discourse, as well as by the peculiarities of the writer. Should a hundred men all write on the same subject, the ideas might be the same, yet each article would have a certain distinguishing individuality if each person wrote with sincerity and earnestness. The mental and moral characteristics of each would be revealed, both in his thoughts and language.

As one writer has said, style is as varied as human character, and it may be said that there are as many kinds of style as there are writers. But there are points of view from which we can contemplate this infinite variety, and reduce it to a few general classes.

The simple style employs familiar words and idiomatic expressions ; prefers the figures of speech that give distinctness to the more brilliant and passionate ; the sentences are usually short and clear ; some degree of diffusiveness characterizes it, but not unnecessary wordiness. It appeals to the understanding, and is not adapted to arouse the passions or move the feelings. It is employed in narrating the events and descriptions of ordinary life, and in communicating instruction and information. The ideas are conveyed so clearly and with such an absence of effort, that the reader's attention is not attracted to the mode of expression, and he is apt to imagine that he would have employed the same words. But the difficulty of writing in such a style is known only to those who attempt it. All of the greatest writers have adhered very closely to the simple style.

The following well written editorial is an example of the simple style of composition :

STOCK WATERING.

The highest law court in New York not long since gave a decision in a case which involved the legality of what is known as *stock watering*. This process in its simplest and, in the popular opinion, most offensive form, is this:

Suppose a company has a capital of one million of dollars; ten thousand shares at a par value of one hundred dollars each. By vote of the company, or of its directors, one additional share is issued for every four shares held by each stockholder. These shares are given away. The man who held one hundred shares now has one hundred and twenty-five; the whole number of shares is twelve thousand five hundred; the nominal capital of the company is a million and a quarter dollars.

Something like this was done by the Western Union Telegraph Company, but it is not necessary to go into the details of the operation. A suit was brought to forbid the company to pay dividends on the new shares which had been issued for nothing. The first court where the case was tried issued an order, or injunction, forbidding the payment of dividends. The Court of Appeals of New York has now reversed the decision.

This is equivalent to saying that in New York it is not illegal to "water" stock, or to issue shares and increase the nominal capital of a company, when no additional capital has really been put into it. But what is legally right may sometimes be morally wrong, and it is worth while to examine this question in the broader light of justice and fair dealing.

And it must be said, in the first place, that stock watering does not always, or even usually, inflict a wrong upon the community. Almost all corporations have no restriction upon the amount of dividends they may pay. All honorable corporations, of course, make all the money they honestly can.

Now take a manufacturing, a railway, or a telegraph company. It is capable of making six, ten, or twenty per cent. upon its nominal capital, and this capital we will suppose has been actually paid in. If it can make twenty per cent., it makes it, and distributes it in dividends. Now, if issuing two shares of stock for one will enable the company to charge more for its service, or for what it produces, than it could charge and collect before, then the act of doubling the stock injures the community.

But it does not, at least not ordinarily, confer any such power. People say that the Western Union Telegraph Company is a monopoly, and can charge what it will for telegraph service. Not to discuss that point, it is very plain that increasing the number of shares does not make it more a monopoly than it was, or add to its greed of gain, or enlarge its power for dividends.

Seven and a half per cent. dividends on one hundred shares are

equal to six per cent. on one hundred and twenty-five shares. The company earned all it could before ; it earns all it can now. It distributed all it earned then ; it does the same now. Then it made larger dividends on a smaller number of shares than is the case at present.

Suppose six per cent. to be a fair rate of dividend upon a railroad stock. Then the shares of a railroad which earns and pays nine per cent. dividends should be worth one hundred and fifty dollars each. If the company determines to water its stock one half, what happens ?

There are three shares where there were two before. The company earns as much as before, and no more. The dividend is reduced to six per cent. Each of the three shares is worth one hundred dollars. The whole are worth three hundred dollars. The dividend on the three shares is eighteen dollars, the same as that on the old two shares.

Now in all this, who has been hurt ? It would be difficult to say that anybody has been injured. And the illustrations we have chosen show just when the evil of stock watering, so far as the general public is concerned, may be felt.

Whenever the possession of a larger nominal capital enables a corporation to charge more and collect more for its goods or services, stock watering is injurious. In all other cases it is merely a matter of convenience to the corporation itself, how it will divide its earnings—a little on many shares, or more on fewer.

This, however, is a consideration of the subject only so far as the public at large is concerned. Stock watering is, nevertheless, accompanied by evils of its own. It promotes stock speculation in more ways than one. It is usually resorted to by boards of directors who speculate.

Some of these directors, knowing that a "stock dividend," as it is called, is contemplated, buy more shares before the plan is made public, and thus "feather their own nests." The real evils of the system therefore fall, not on the public, but on owners of shares who do not have inside information, and on speculators who get caught on the wrong side of the market.

The middle style holds a position between the simple and the grand ; it resembles the first in its clearness, and the latter in aiming to influence the feelings and passions. This style is employed in all compositions intended not only to inform and convince, but to move the multitude.

These are the three general styles of composition, and the young writer will use them all. As he advances in his art he will find it an easy thing to become impressed with his chosen subject, to give

it close attention and thought, and then style will take care of itself. The style of the composition will be good if the words are well chosen, because apparently unstudied, correct and sincere.

Example of the middle style :

THE VIRTUE OF PERSISTENCE.

BY HORACE GREELEY.

I think the world is very generally misled by that vague term, *genius*. Far be it from me to deny that some are born with loftier capacities, quicker perceptions, happier mental constitutions, than others ; yet I think what is best in a human intellect is not *capacity*, but *tendency*. Of the three decidedly most gifted and brilliant young men I have known, one died in a poorhouse of *delirium tremens* ; another sunk into an early grave, respected, but also a victim of alcoholic stimulation ; and the third, though hardly thirty, is to-day a vagabond and a cumberer of the ground, to whom it would be very unsafe to lend a dollar. All these had not merely brilliant capacities—they really achieved decided success in their better days ; they could be industrious and efficient if they would, and for months at a time were so ; but they had not the true purpose, or they could not have faltered and fallen as they did. Had they lived less to self and more to human good, they would never have been thus deserted by their guardian angels.

I know there is a small class of whom the world says : "They see to the heart of things by intuition ; they are poets from impulse only ; orators, statesmen, critics, sages, because nature would have it so." I beg leave to doubt that men of this stamp are a whit more abundant than white crows. I know there are enough who take pleasure and pride in surprising the public with prodigies of easy and rapid achievements—who would have us believe that they have thrown off their epic a canto per day, and can write you their quire of clever epigrams or sonnets before dinner. Now, I do not question the facility of rapid and brilliant execution, *as the result of past study and acquirement* ; in fact, I know of such instances ; but look at Virgil's four lines per day—written that day to be read through all future time ; consider how Demosthenes made himself an orator against a host of natural impediments ; examine a *fac simile* of a manuscript page of Byron's poems, and mark the numerous erasures and interlineations, arguing slow composition and a puzzled brain, and note well that the man who writes a poem, a sermon, an elaborate review, an oration in a day, has been many years acquiring that facility, and you will agree with me that the vulgar supposition that some are so gifted by nature that they may achieve distinction without effort, is contradicted by a thousand

facts where it seems to be sustained by one. My sometime friend, who perished miserably of *delirium tremens*, often affected to write without labor; yet I happen to know, from his intimate family connections, that he repeatedly shut himself up for months and devoted his whole energies to study. In these periods of hibernation the sparkling effusions which he seemed to dash off *impromptu*, after his return to society, had essentially their origin.

At all events, be sure there is no chance in the universe, and, when we say there is, we can truly mean only that we are ignorant of the relation of cause and effect in that instance. All things are governed by law, from the falling of an avalanche to the growth of a violet. "Sire," said an envious courtier, to whom Louis XIV. was praising one of his generals, who had just achieved a brilliant triumph, "Sire, Marshal Villars is very lucky." "Lucky, sir!" promptly responded the grand monarque, "Marshal Villars 'lucky, did you say? No, sir; he is a great deal more than that!"

A true and noble success is within the reach of every human being who rightly apprehends and will diligently seek it. It may very well be quite other than the aspirant meditates—it may even seem defeat to the superficial observer—but God still reigns, and no heroic and unselfish aim can ever be really defeated. If five thousand aspire to fill the presidential chair, it is very certain that all cannot have precisely that outward and visible stamp of success they covet; but, were they fifty thousand, and their aspiration rather essential than circumstantial, to enlighten and bless their countrymen rather than rule them, there are ample work and scope for them all. One may be privileged to teach thousands to loathe indolence, frivolity, display and vice, and love industry, sobriety, modesty and virtue, while another inculcates the same lessons only in a narrow, secluded neighborhood, unpraised, unsung, unchronicled, save in the books of the recording angel. The scope of influence in these two cases is different, but the measure of essential success is the same. Whoever has learned to find delight in doing good, and in nothing inconsistent therewith—to do whatever good is within his reach, and not repine that his opportunities are such only as Heaven has been pleased to vouchsafe him—can never esteem his life a failure. Should sickness or casualty confine him for years to a bed of suffering and dependence, he will thenceforth radiate a glow of heartfelt resignation, of benign humility, of grateful piety, whereof the influence will be diffused more widely and enduringly than he could have imagined. In the ever proceeding warfare of good against evil, right against wrong, truth against error, there can be no real defeat, no absolute discomfiture—only postponement, repulse, and the ill success of a misdirected attack—an unwisely planned manœuvre. In that contest, whoever plants himself firmly on the side of good is allied with all the moral forces

of the universe, and is certain of ultimate triumph. The evil and the base, the selfish and the sycophantic, may seem to flourish for a season ; but their verdure soon passes away and is forgotten, leaving the good to stand forth like the evergreens of the forest in winter, when the summer foliage which dwarfed and obscured them lies shrivelled at their feet. Happy they who learn in childhood, and treasure through after trials and temptations, the grand lesson of the age—the philosophy of living to noble ends.

The grand style is appropriate when treating of the most elevated subjects of thought. Shakespeare, Byron, Longfellow, Daniel Webster, and Charles Sumner were masters of the higher style, each in his own degree. The adequate expression of the noblest principles of our nature, when affected by elevated objects, will necessarily possess force, grandeur, and sublimity, and these are the elements of the higher or grand style. The noblest and most expressive words are chosen ; the boldest figures employed.

The faults to which this style are liable are extravagance and exaggeration ; the excessive use of figurative language obscuring the ideas, instead of enforcing them—faults which spring from a want of knowledge, taste, and *sincerity*.

The following, from Robert G. Ingersoll, is a fine specimen of the grand style. It is truly grand, both in language and thought :

The past, as it were, rises before me like a dream. Again we are in the great struggle for national life. We hear the sound of preparation—the music of the boisterous drums—the silver voices of heroic bugles. We see thousands of assemblages, and hear the appeals of orators ; we see the pale cheeks of women and the flushed faces of men ; and in those assemblages we see all the dead whose dust we have covered with flowers. We lose sight of them no more. We are with them when they enlist in the great army of freedom. We see them part with those they love. Some are walking for the last time in quiet woody places with the maidens they adore. We hear the whisperings and the sweet vows of eternal love as they lingeringly part forever. Others are bending over cradles, kissing babes that are asleep. Some are receiving the blessings of old men. Some are parting with mothers, who hold them and press them to their hearts again and again, and say nothing ; and some are talking with wives, and endeavoring, with brave words spoken in the old tones, to drive away the awful fear. We see them part. We see the wife standing in the door with the babe in her arms—standing in the sunlight sobbing. At the turn of the road a hand waves ; she answers by holding high

in her loving hands the child. He is gone, and forever! We see them all as they march proudly away under the flaunting flags, keeping time to the wild, grand music of war—marching down the streets of the great cities—through the towns and across the prairies—down to the fields of glory, to do and to die for the eternal right. We go with them, one and all. We are by their side on all the gory fields, in all the hospitals of pain, on all the weary marches. We stand guard with them in the wild storm, and under the quiet stars. We are with them in ravines running with blood—in the furrows of old fields. We are with them between contending hosts, unable to move, wild with thirst, the life ebbing slowly away among the withered leaves. We see them pierced by balls and torn with shells in the trenches of forts, and in the whirlwind of the charge, where men become iron with nerves of steel.

We are with them in the prisons of hatred and famine, but human speech can never tell what they endured. We are at home when the news comes that they are dead. We see the maiden in the shadow of her sorrow. We see the silvered head of the old man bowed with the last grief. The past rises before us, and we see four millions of human beings governed by the lash—we see them bound hand and foot—we hear the strokes of cruel whips—we see the hounds tracking women through tangled swamps—we see babes sold from the breasts of mothers. Cruelty unspeakable! Outrage infinite!

Four million bodies in chains—four million souls in fetters! All the sacred relations of wife, mother, father, and child trampled beneath the brutal feet of might. And all this was done under our beautiful banner of the free. The past rises before us. We hear the roar and shriek of the bursting shell. The broken fetters fall. Their heroes died. We look. Instead of slaves we see men, women, and children. The wand of progress touches the auction block, the slave pen, and the whipping post, and we see homes, and firesides, and school houses, and books, and where all was want, and crime, and cruelty, and fear, we see the faces of the free.

These heroes are dead. They died for liberty—they died for us. They are at rest. They sleep in the land they made free, under the flag they rendered stainless, under the solemn pines, the sad hemlocks, the tearful willows, the embracing vines. They sleep beneath the shadows of the clouds, careless alike of sunshine or storm, each in the windowless palace of rest. Earth may run red with other wars—they are at peace. In the midst of battle, in the roar of conflict, they found the serenity of death. I have one sentiment for the soldiers living and dead—cheers for the living and tears for the dead.

The following, by a young writer, is so well done that we use it here to illustrate a style which may be imitated to advantage by amateurs, because it combines the essentials of some of the most popular styles of composition. It states facts as facts, and is clear and to the point :

MODERN EDUCATION.

People in this country are beginning to see the importance of the practical features in education. They are no longer contented to see their sons and daughters poring over the musty tomes of the ancients, spending their time committing to memory legends of the gods, or the equally fabulous accounts of the exploits of ancient kings and "heroes." Teachers are beginning to discover that there are branches that have a practical value, the proper study of which will be more beneficial, as a training for the mind, than these old subjects of study, which have for so many years constituted the mental food of generations now sleeping under the willows. When people find out how difficult it is to get at the exact facts in modern history, they begin to suspect that possibly some of what we have been so assiduously studying as "ancient history" may not be quite accurately reported. Next they are led to wonder whether men who lived long ago, before the age of science or the printing press, could have been so wise as to be now the best teachers of the youth of the nineteenth century.

Teachers (or some of them) have found that books have been too much relied on in teaching, and that teaching scholars to think, and find out facts for themselves, would be better than the old methods, which were based on the supposition that the wise men are dead, and that the best thing we can do is to gather up carefully the stray fragments of their wisdom which have come down to us in the shape of "dead languages." The men and women of this age are getting to see that they live in the same world in which these vaunted wise men lived, and with vastly better facilities for learning facts than they possessed. Why, then, should we be so taken up with studying "the wisdom of the ancients" to the exclusion of the vital questions of the hour, the questions on a proper understanding of which our own welfare depends?

We are beginning strongly to suspect that the useful working men and women are the true gentlemen and ladies, and that the kings and queens, lords and ladies, whose most trivial words and acts we have been so intent on studying, were only beggars and thieves, living on the earnings of the working people. Our ideal men and women now are those who do something.

THE TEN COMMANDMENTS.

RULE 1.—“Copy” (the printer’s name of *MSS.* sent to the press) *must be written on only one side of the paper.* This because the sheets are often divided among a body of printers—cut up into several pieces, numbered and given out to them—so as to keep all hands busy, when it is necessary to make the most of a few minutes’ or hours’ time before going to press. Of course, it is especially on a daily that copy is set in a hurry; but this rule holds good for all copy intended for publication. If, for instance, the report of some great meeting, or a State or a national convention, or performance at the opera, a murder, an elopement extraordinary, or anything else it is desirable to report at some length, comes in a few minutes before the paper goes to press, the sheets are divided into “takes” and given out to a dozen or more compositors, who will have the entire article up in time.

RULE 2.—*Write on sheets of paper which are neither small enough to be scrappy nor large enough to be cumbersome on the printer’s case.* No exact size can be mentioned as universally preferred by compositors; but the most convenient of all is perhaps a full size letter, which measures about seven inches by eight. A sheet about four inches by seven, and another five inches by eight are popular sizes.

RULE 3.—*Leave plenty of space in margins and between lines* for your own and editorial corrections. Then a whole page of *MS.* need not be recopied because a sentence is altered. Every line may have a correction if legibly made.

RULE 4.—*Use white paper rather than blue,* because the writing stands out more distinctly—an important consideration with the compositor, who often works by gas light.

RULE 5.—*Use ink, and black ink*—for the same reason. Pencil writing is fainter and generally smudges; moreover, it catches the light at certain angles, and becomes invisible to the printer, whose head, unless he stoops, is a couple of feet distant from his “copy.”

RULE 6.—*Write plainly.* Distinct penmanship is an immense desideratum with both editor and printer. Excellent contributions have gone into the waste basket because editors, always busy, have not time nor patience to decipher hieroglyphics. It is true that not all journalists write very readably. In fact, much rapid writing, as

Lord Lytton somewhere says, "destroys even a beautiful hand." Above all, write proper names and technical phrases in characters as clear as print. A compositor deciphers cleverly and almost instinctively where the words are those in common use ; but where they are out of the common run, of course, he can only guess at them, and goes frequently wide of the mark.

RULE 7.—*Number the pages of your M.S.*

RULE 8.—*Write your name and address in a corner of the first page*, where it is sure to be seen, instead of on the back of the sheet, or in an accompanying letter, where it is more likely than not to be overlooked or lost. (And pay your postage in full at letter rates.)

RULE 9—*Be punctual.* A remembrance of this admonition will often stand the contributor in good stead. A man of mediocre talent who always sends in his copy at the right time, is worth more to an editor than a genius who can't be depended on.

RULE 10.—*Mark the proofs of any accepted contribution sent for correction according to the technical system*, which avoids endless confusion, and which every compositor understands. We give a couple of pages which set forth this professional method of correcting for the press.



An editor is a much abused man. Contributors who think he has neglected them, or failed to appreciate them, or "cut out" or "written in" where he should not do, do not spare him; the readers of his paper do not measure terms when any single thing in his columns strikes them as false in taste or below the mark in intelligence. Above all is a slip from good English proclaimed aloud with a kind of gay triumph among amateurs who have infinite leisure for the criticism of articles hastily revised, perhaps at dead of night, and after long hours of labor.

Cobbett made the columns of the London *Times* his happy hunting grounds for grammatical mistakes, and many people of some literary pretension avoid the New York *Herald* and a few other great dailies because of their affinity for errors of this sort. But this is a very cheap kind of censure, and only shows how little the critic has reflected on the duties and difficulties of an editor's position. Nor are these sufficiently taken to heart by the amateur authors already alluded to, even though many among them have no greater ambition in life than to sit in an editor's chair. In their imagination it is the throne of an easy power which may sway opinion and legislate on politics, ethics, and the arts. They have formed no ideas to themselves as to the realities of work and re-

sponsibility—realities hardly to be matched in any other position of modern life.

We give in this connection some specimens of good editorial writing, from leading daily newspapers of this city, printed during the third week in May, 1884.

From the *New York Sun* :

A WOMAN DID IT.

Two or three weeks ago we reprinted from the *Congressional Record* portions of a speech delivered in the House of Representatives by the Hon. Thomas Williams, of Wetumpka, Alabama, in eulogy of his late colleague, Mr. Herndon. These extracts have attracted a good deal of attention ; and no wonder, for never before was such incredible stuff pronounced on the floor of the House, or published in the official proceedings of that body. If it had been the deliberate intention of Mr. Williams, of Wetumpka, to reduce the practice of funeral oratory in Congress to the last degree of absurdity, he could not have gone about the business in a more effective way. It was as if all the parts of speech, and all the adjectives and adverbs in the dictionary, and all the tropes known to rhetoric had gone crazy with grief and flung themselves in wild disorder upon the memory of an unfortunate and respected gentleman, who never deserved such a fate. In the course of a very few minutes the late Mr. Herndon was compared by his amazing eulogist, among other things, to

A diamond,	A giant,
A flash of lightning,	A rib testing humorist,
A peal of thunder,	A flashing blade,
A photographic camera,	A pulsating pyramid,
A morning star,	A lovable harmony,
A smelting furnace,	A blissful anchor,
An electric battery,	A super excellent fruit,
An eagle,	A ramified mind,
A thorough bred horse,	An august knight,
A sculptor's model,	An essential Hercules,
A fallen star,	A regal force,
A knight errant,	A brainy power,
A nature ordained baron,	The gem of their hearts' citadel,
A born and towering chieftain,	A total exemption from blemish,
The apple of his constituents' eyes,	A cherished ornament of society,
A grand assemblage of facial features and parts,	
A star of beauty and brilliancy, unsubjected to intrusions in the dust.	
A jewel coined synonym of the beautiful, the bright, the brave, and true.	
The master of the highest eminence of human thought attainable by finite capacity.	

An entirety, embodying the richest and rarest profusion of nature's unbounded liberality, promoting him to the high rank reserved for those enstamped with her marked favoritism, and sweetly inducing the conviction that none was ever more fashioned, favored, and finished after the divine creative image of his Maker.

We learned from the Indianapolis *Journal* that Congressman Williams is now anxious to disclaim the authorship of the speech attributed to him by the *Record*. His explanation is curious. He says, according to our Western contemporary, that the Herndon eulogy was written by a lady and sent to him. Without examining it beforehand, he went into the House on the day set apart in honor of Mr. Herndon's memory, read a few pages from the lady's manuscript, and asked and obtained leave to print the remainder.

It does not appear from this explanation whether the Alabama Congressman hired the lady to write his speech for him, and had such confidence in her rhetorical ability that he neglected to read the manuscript before proceeding to deliver it, or whether it came to him unsolicited, as a volunteer effort on the part of the real author. We should like to know which was the case. If the speech was written to order as a business transaction, how much did the purchaser pay for the eulogy? Are Congressmen in the habit of letting out at contract the tearful expression of their grief at the death of beloved colleagues? Are they in the habit of getting the work done by women? Do they hire their tariff speeches in the same way?

On the other hand, if the manuscript was furnished to Mr. Williams gratuitously, if no mercenary considerations stained the wonderful production in its passage from the real author into the hands of the statesman who spouted it as his own, the revelation is not less surprising. Are members of the House frequently favored with outside help? Does the *Congressional Record* lie when it attributes to this or that representative this or that gem of eloquence? We know that the official journal bears false testimony when it presents as part of the regular proceedings alleged remarks that were never spoken in Congress; but if the speeches printed but never delivered are not even the productions of the members who obtain leave to print, the whole matter is left in a state of bewildering uncertainty. How can we call any member to account for his reported utterances, if it is a sufficient disclaimer of responsibility on his part to say that he never wrote his speech, nor even read it; it was sent in by a woman?

Probably most people in Congressman Williams' place would prefer to be considered as the actual author of the foolish oration on Mr. Herndon, rather than as the fraudulent utterer of another person's folly. In the first case it is his common sense that is impeached; in the second, his common honesty. But it would be highly interesting to know how extensively this congressman and others are indebted to the literary efforts of women for their reputation for intellectual ability and eloquence.

For the preservation of its own dignity, it seems to us that the

House ought to order an investigation of the circumstances under which the now celebrated Herndon eulogy was originally produced. The matter might properly go to the Select Committee on Ventilation and Acoustics.

From the New York *Tribune*:

NATIONAL BANKS AND DEPOSITORS.

The disastrous failure of Grant, Ward & Co. and the Marine Bank have caused some important questions to be considered in new lights. The management of the bank is criticised in some quarters as if it reflected discredit upon the national system, and it is said, "The national banking system has undoubtedly fully secured the note holder, but who looks after the depositor?" It seems strange that people should forget the origin of the national system. It was not to create new banks, or to provide greater safety for depositors, that the system was organized; the sole object was to provide regulations under which banks or persons, empowered by previously existing State laws to do a general banking business, could with safety to the public acquire the power of issuing circulating notes. To this end certain restrictions were imposed, and certain powers of control were given to federal officials, and it may be said with truth that, except for the purpose of protecting the note issuing system, the general banking business would have been left as free from restraint or supervision as the business of Brown Brothers & Co. or Drexel, Morgan & Co. is now. The banks which have come into the system have surrendered some portion of their freedom, and submitted to some sort of supervision, solely in order to share the advantages arising from the issue of circulating notes.

Private bankers receive deposits to-day, as they have received deposits from the origin of the banking business, without any restraint or supervision whatever, nor are they required to make any statements. The law assumes that a man will not trust his money to such a firm unless it has an established character upon which he feels that he can rely. It assumes that such a character can be maintained only by a more strict regard for the rules of commercial honor and sound banking than it is possible to secure by any legal regulations. If men are not thought in need of any "protection," when they choose to intrust their money to such houses, why should it be supposed that depositors in national banks stand in greater need?

The only reason that can be given is that the very organization of the national bank, and the limited measure of restraint and supervision to which it is subjected, give many people greater confidence in it than they would have in a banking firm. But this is

an acknowledgment that the limited measure of restraint and supervision does operate to some extent as an additional security to depositors. This being admitted, we are brought to the main fact, that the public often foolishly assumes that it is the object and is in the power of federal law to secure depositors perfectly, and that watchfulness as to observance of commercial rules, or scrutiny in regard to the maintenance of high reputation, is no longer to be expected of depositors. Because the government has incidentally given them some help, they are no longer called upon to exercise any caution whatever for themselves. Now it may as well be thoroughly understood that the national banking law does not attempt to create safe depositaries for the money of individuals. That is not its aim. When the government attempts to provide savings banks, postal or other, it may fairly be held responsible if the institutions created do not prove safe for depositors. But no law that the wit of man can devise can make it safe to intrust an incompetent or unfit man with the lending of others' money. In the business of commercial loans and discounts, there can be no safety whatever, unless there are qualities in the management which no law can put into a man, which the most rigid supervision ever imagined cannot maintain in a management, and which it is quite impossible to measure by official examinations.

When a man takes a national bank note, he trusts to the national banking law, and with reason. When a man deposits money with a banker, national or other, it is strictly and absolutely his own business to satisfy himself whether the banker is trustworthy. If he hears that his banker is buying real estate in enormous blocks, or sees that he is living a gay life, or finds that he is negotiating enormous loans on securities that are considered speculative, or learns that the banker is also the active man of a firm that is professedly engaged in operations involving great risk, he has no right to blame the national banking law if he loses his money.

From the *New York Times* :

CHARLES O'CONOR.

According to Lord Bacon's saying, "Death openeth the gate to good fame and extinguisheth envy." This result, however, was brought about for Mr. O'Conor by his retirement from the active practice of his profession. For some years he has been a historical personage. His age, his eminence, and his retirement, even before the hermit like seclusion of his latest years at Nantucket, put him out of the competition for the prizes of his profession. Even the lawyers most eager in the pursuit of these could not be envious that the leadership of the American bar should upon all sides be accorded to the aged lawyer who had long outlived all the rivals of

his prime. The laurels of a Miltiades who can gather laurels no longer need not disturb the most ambitious of active campaigners.

But while Mr. O'Conor has thus escaped envy by surviving his rivals and by resigning contention with his successors, he has missed having his character delineated by those who knew it best. To the majority, perhaps, of lawyers now in active practice in New York, his power is already but a vague tradition, since the same causes that have secured his professional fame from assault have reserved it from historical criticism. We may hope, as part of the proceedings which the New York bar will doubtless take to commemorate him, for some reasoned and judicial estimate of the qualities which made Mr. O'Conor, in the opinion of all judges before whom he argued, and all lawyers against whom he argued, "a great lawyer."

These qualities will no doubt be summed up in the one quality, that he had pre-eminently, "a legal mind." We all know in a general way what that means. It is the faculty of sharp and nice "discrimination," in the literal sense of finding differences between propositions which to an untrained mind seem identical. The promptitude and subtlety with which an expert advocate will select from the precedents such as can be made to bear out his case, and still more the promptness and subtlety with which on the sudden he will distinguish the precise issue in the case he is trying from the issues decided in cases cited against him, are simply marvellous to the layman, who is sufficiently instructed in the controversy to be able even to wonder. This faculty of explicit and distinguishing statement it was which made Mr. O'Conor pre-eminent among those lawyers whose fame is made, not by their effect upon the sympathies of jurors, but by the judgment of their peers. This is a kind of fame which there is no gainsaying, and upon which laymen must simply accept the judgment of lawyers. Mr. O'Conor had also an immense advantage in the range of his legal learning—in the enormous array of "cases" from which he could choose whatever suited his purpose, and some wonderful stories are told of the extent and tenacity of his memory.

This eminently legal mind led its possessor into strange political vagaries. The persistency with which Mr. O'Conor pursued a syllogism to its conclusion, in spite of everything but formal logic, was exemplified in his political position before, during, and after the civil war. He was one of those who considered, as an eminent English lawyer has put it, that a social and political conflict which divided the people of a continent "could be settled by conveyancing subtleties about the true nature of sovereignty" and the partition of powers in a federation. A story that was current at the time is no less illustrative, whether it be accurate or not, to

the effect that Mr. O'Conor went down to defend Jefferson Davis full of confidence in his ability to prove, by flawless logic, that the Southern States had the right to secede, which was decided against them at Appomattox, and that he was immensely disgusted to find his client more solicitous not to be hanged than to have the validity of his position established, and willing to accept a compromise which illogically put him at liberty without giving his counsel an opportunity to argue the main question.

A review of Mr. O'Conor's political career, if it can be called a career, in comparison with his professional career, seems to show that a man may be a very great lawyer without being a great man. The reputation of a great advocate is almost proverbially transitory, but this is because a great advocate's powers are exerted upon transient themes, not because his powers are in their own nature ephemeral. But Mr. O'Conor's powers, as well as his opportunities, seem to have been those of a mere lawyer. He furnished a fresh and striking illustration of Burke's saying, that the law, though it "does more to sharpen and invigorate the understanding than all the other sciences put together, is not apt, except in men very happily born, to open and liberalize the mind in the same proportion." Mr. O'Conor was not in this sense "happily born," and his career outside of his profession was a series of failures, sometimes pathetic, sometimes almost ludicrous, while his career as a lawyer was a long series of signal successes. His lack of sympathy made him incapable of comprehending that syllogisms are not the instruments by which men are moved, and deprived him of the public influence to which his keen and subtle mind and his lofty character would otherwise have entitled him. The one conspicuous public service which it fell to him to render in the prosecution of the Ring was a purely professional service, and in this his vivid scorn for meanness and rascality gave him back at seventy the ardor of youth. If he must be remembered only as a lawyer, Mr. O'Conor will be remembered a high minded lawyer, and his example can never be quoted upon the side of legal subterfuge and chicanery.

WORDS THAT ARE STUMBLING BLOCKS TO YOUNG WRITERS AND SOME NOT SO YOUNG.

A AND AN. Unimportant as these words may seem to most literary beginners, their omission in sentences is a fault which the writer will soon discover for himself, if he will give the matter any thought. "The book is given as premium with the paper." "The temperance people in Carleton County are working zealously with view of an early submission of the Scott Act." "Henry Schneider, of Cleveland, aged 63, is dying from the effect of rooster's bite." The same may be said of the omission of *the* in such sentences as these: "The Sultan was so gratified with the band of [*the*] United States steamer 'J. Quinnebarg,' that he has sent [*the*] band master and his assistants valuable sets of diamond studs." "The widespread ravages of [*the*] clover midge throughout Canada last year cause farmers to view with alarm the prospect of a clover seed crop. The full extent of its operations last year could not be known, for [*the*] reason that part of the injury at least was due to [*the*] September frost. There can be no doubt, however, that the midge was very destructive, and we may confidently look for [*an*] increase of its ravages this year. The clover seed product of Canada is very valuable, and how to insure a good crop is [*an*] important consideration with farmers. Fortunately, the natural history of the insect is now pretty well known, thanks to [*the*] studies of Mr. Saunders and others, and the result of some experiments made last year are encouraging."

We give these words a place here so that those who refer to this book for information may be led to ask themselves whether they ever omit *a*, *an*, or *the* where they ought to be used. Sometimes the simplest blunders are the ones which longest escape our notice, and which we never correct unless the fault happens to come before our eyes so conspicuously that we cannot fail to see it.

ABOVE, when used as an adjective, is frequently a serious blemish in an otherwise correct composition. It was *above* forty miles;

WORDS THAT ARE STUMBLING BLOCKS.

ABOVE a hundred; or above his capacity. Say *more than* a hundred; *more than* a hundred; *beyond* his capacity.

ADVERT., commonly written as the abbreviation for advertisement, is incorrect. Adv. is the correct way; but it is generally much better to say *advertisement* in full.

ALL OVER is an American blunder. "The political excitement spread *all over* the country." Say, *over all* the country.

ALL OW is sometimes misused, as in the following: "She *all ow* that she has the best piano in the village." She is of the *opinion* [or she thinks] that she has the best piano in the village.

AMELIORATE. Some people who like long words would say the country is ameliorated, instead of *improved*.

AND, for *to*, as: "Try *and* do what you can for me;" "go *and* see him if possible." Say, try *to* do what you can; go *to* see him.

ANYHOW. Some authors go so far as to say that the use of this word is not permissible *in any manner*. It may be found in the dictionaries, but it is certainly going out of use with good writers and speakers.

APT is often used where *likely* would be in better taste. "Shall I be *apt* to find them in?" "You will be *apt* to suffer for it if you do so," etc. Say, *likely* to find them in; *likely* or *liable* to suffer.

AS PER EXPECTATION. To say the least of this mode of expression, it is unwieldy, and is not followed by good writers. "If you do not get returns *as per expectation*, drop us a letter." "If you do not get returns *as expected*," or "If you do not get prompt returns."

ATTAIN, for *attain to*. The word *attain* must be used with care. We usually add *to*, *attain to*. "I establish them better in what artistic beauty they are able to *attain*," should be *attain to*.

ATTOW. We copy an editorial line referring to a contemporary. "First, we wish to *bestow* our thanks *upon* Mr. Jessup for the compliment he pays the MAIL, and to say we are in no way *opposed to* a college organ." He does not mean that he *cover* him up with thanks for a matter of no particular *size*; then why not say, "First we wish to thank Mr.

Jessup for the compliment," and then go on and state the position clearly and pointedly ?

BOTH. They are *both* fine writers ; they *both* look alike. Leave out the word in such sentences.

BUT, for *that*. "I do not doubt *but* Mary will come." I do not doubt *that* Mary will come. "There can be no doubt *but* that the burglary was the work of professional cracksmen."—*New York Herald*. There can be no doubt *that*, etc. This is a common blunder.

CAPTION. "Under this *caption* our contemporary says." Under this *heading* our contemporary says. Caption comes from a Latin word meaning *to seize*, and hence denotes a seizure, an arrest. It cannot be made to properly serve as a *head*.

CITIZEN. "Many citizens were injured by the accident." Say *persons*. Citizens are those who are supposed to enjoy certain political rights, not common to all who might compose a promiscuous crowd.

CONSIDER, for *think*. "I consider his action commendable." Say *think*. Consider means to meditate, to deliberate, to reflect, to revolve in the mind. Why will people use it in such sentences as this ?

CURIOS, for *strange* or *remarkable*. "It is *curious* I don't get a letter." "It is a *curious* proceeding." Say it is *strange* I don't get a letter. It is a *strange* proceeding.

DISCOMMODE. We sometimes see this word where incommode would be much better.

ENJOY BAD HEALTH. We have known some people who really enjoyed bad health. It is possible to enjoy it, it is true, but it would be better to say, he is in feeble, or delicate, health ; not "He *enjoys* bad health."

ENTHUSE, a word not found in the dictionaries, but occasionally seen in print, should be avoided by those who aspire to correctness of language.

EQUALLY AS WELL, for *equally well*. *As well* or *equally well* is less redundant.

EQUANIMITY OF MIND is another form of expression which, like ANXIETY OF MIND or A CAPRICIOUS MIND,

is inexcusable. Why not say simply, *Equanimity*, or *Anxiety*, or *Capriciousness*? *Mind* is understood. The phrase is tautological, and therefore inelegant.

ESQUIRE ; ESQ. What do the most of letter-writers really mean by the word *Esq.*? Ralph Waldo Emerson, *Esq.*, is certainly a no more courteous address than *Mr.* Ralph Waldo Emerson ; and the *Mr.* signifies something, which the former does not. It is the opinion of most educated people that *Esq.* is rather absurdly used. *Mr.* is now used quite generally among the better class of people.

EVERLASTINGLY. A good word, perhaps, for Nasby, Josh Billings, and Mark Twain, but one to steer away from generally. "The cars did *everlastingly* spin," etc., etc., it is needless to say, are beneath criticism.

EVERY DAY LATIN. The following are the meanings of some common Latin expressions: *A fortiori* : with stronger reason. *A posteriori* : from the effect to the cause. *A priori* : from the cause to the effect. *Bona fide* : in good faith ; in reality. *Certiorari* : to be made more certain. *Ceteris paribus* : other circumstances being equal. *De facto* : in fact ; in reality. *De jure* : in right ; in law. *Ecce homo* : behold the man. *Ergo* : therefore. *Et cetera* : and the rest ; and so on. *Excerpta* : extracts. *Exempli gratia* : by way of example ; abbreviated *e. g.* and *ex. gr.* *Ex officio* : by virtue of his office. *Ex parte* : on one side ; an *ex parte* statement is a statement on one side only. *Ibidem* : in the same place ; abbreviated *ibid.* *Idem* : the same. *Id est* : that is ; abbreviated *i. e.* *Imprimis* : in the first place. *In statu quo* : in the former state ; just as it was. *In statu quo ante bellum* : in the same state as before the war. *In transitu* : in passing. *Index exturgatorius* : a purifying index. *In extremis* : at the point of death. *In memoriam* : in memory. *Ipse dixit* : on his sole assertion. *Item* : also. *Labor omnia vincit* : labor overcomes every difficulty. *Locus sigilli* : the place of the seal. *Multum in parvo* : much in little. *Mutatis mutandis* : after making the necessary changes. *Ne plus ultra* : nothing beyond ; the utmost point. *Nolens volens* : willing or unwilling. *Nota bene* : mark well ; take particular notice. *Omnes* : all. *O tempora, O mores!* O the times

and the manners ! *Otium cum dignitate* : ease with dignity. *Otium sine dignitate* : ease without dignity. *Particeps criminis* : an accomplice. *Peccavi* : I have sinned. *Per se* : by itself. *Prima facie* : on the first view or appearance ; at first sight. *Pro bono publico* : for the public good. *Quid nunc* : what now ? *Quid pro quo* : one thing for another ; an equivalent. *Quondam* : formerly. *Rara avis* : a rare bird ; a prodigy. *Resurgam* : I shall rise again. *Seriatim* : in order. *Sine die* : without specifying any particular day ; to an indefinite time. *Sine qua non* : an indispensable condition. *Sui generis* : of its own kind. *Vade mecum* : go with me. *Verbatim* : word for word. *Versus* : against. *Vale* : farewell. *Via* : by the way of. *Vide* : see. *Vice* : in the place of. *Vi et armis* : by main force. *Viva voce* : orally ; by word of mouth. *Vox populi, vox Dei* : the voice of the people is the voice of God.

EXCEPT. This word is often used in such sentences as the following : " No one need apply *except* he is highly recommended ; " " No one need contribute *except* he has something to say." *Unless* is the correct word.

FALSE GRAMMAR. Alfred Ayres writes in his " *Verbalist* : " " Some examples of false grammar will show what every one is the better for knowing : that in literature nothing should be taken on trust ; that errors of grammar even are found where we should least expect them. ' I do not know whether the imputation *were* just or not.'—*Emerson*. ' I proceeded to inquire if the extract *were* a veritable quotation.'—*Emerson*. Should be *was* in both cases. ' How *sweet* the moonlight sleeps.'—*Townsend*. Should be *sweetly*. ' There is no question *but* these arts will greatly aid him.'—*Ibid*. Should be *that*. ' Nearly all who have been distinguished in literature or oratory have made the generous confession that their attainments *have been* reached through patient and laborious industry. They have declared that speaking and writing, though once difficult for them, *have become* well nigh recreations.' The *have been* should be *were*, and the *have become* should be *became*. ' Many prominent adverbs are correlatives of *each other*.'—*Harkness' New Latin Grammar*, p. 147. Should be *one another*. ' Hot and cold springs, boiling

springs, and quiet springs lie within a few feet of *each other*, but *none of them are properly geysers.*'—*Appleton's Condensed Cyclopedias*, vol. II., p. 414. Should be *one another*, and *not one of them is properly a geyser*. 'How much better for you as seller, and the nation as buyer than to sink in cutting *one another's throats.*' Should be *each other's.*"

"A minister noted for prolixity of style, was once preaching before the inmates of a lunatic asylum. In one of his illustrations he painted a scene of a man condemned to be hung, but reprieved under the gallows." These two sentences are so faulty that the only way to mend them is to rewrite them. They are from a work that professes to teach the "art of speech."

Mended: "A minister, noted for his prolixity, once *preached* before the inmates of a lunatic asylum. By way of illustration he painted a scene in which a man, *who had been condemned to be hanged, was reprieved under the gallows.*"

FIGURES INTRODUCING SENTENCES. It is not proper to begin sentences with figures. "1,000 men were in attendance last evening." Write out the number in words.

FIRST RATE ; often misused as, "I like him first rate." As an adjective it is a good word in its place.

GRADUATE. Students do not graduate ; they are graduated. "He was *graduated* is correct."

HAD OUGHT. None of our readers we are sure will make use of this expression. *Had ought* is a bad vulgarism, about the worst we have, and it is very common. We hear it everywhere, but not, of course, among people of any culture or education. "He *had ought* to go." He *ought* to go.

HAD RATHER and *had better* are others of the same sort. "I *had rather* not go ;" "You *had better* stay." Say, I *would* rather not go ; you *would* better go. Some of our best writers are guilty of this incorrect use of *had*.

HINTS. Moon says: "A young writer is afraid to be simple ; he has no faith in beauty unadorned, hence he crowds his sentences with superlatives. In his estimation turgidity passes for eloquence, and simplicity is but another name for that which is weak and unmeaning."

Another writer, in *Leisure Hour*, an English publication, remarks: "The proper arrangement of words into sentences and paragraphs gives clearness and strength. To attain a clear and pithy style, it may be necessary to cut down, to rearrange, and to rewrite whole passages of an essay. Gibbon wrote his 'Memoirs' six times, and the first chapter of his 'History' three times. Beginners are always slow to prune or cast away any thought or expression which may have cost labor. They forget that brevity is no sign of thoughtlessness. Much consideration is needed to compress the details of any subject into small compass. Essences are more difficult to prepare, and therefore more valuable, than weak solutions. Pliny wrote to one of his friends, 'I have not time to write you a short letter, therefore I have written you a long one.' Apparent elaborateness is always distasteful and weak. Vividness and strength are the product of an easy command of those small trenchant Saxon monosyllables which abound in the English language."

Swinton says: "Go critically over what you have written, and strike out every word, phrase, and clause which it is found will leave the sentence neither less clear nor less forcible than it is with them."

Somebody else writes these good words of advice to beginners: "Never write about any matter that you do not well understand. If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words."

"One of the greatest of all faults in writing or in speaking is this: the using of many words to *say little*. In order to guard yourself against this fault, inquire what is the *substance* or *amount* of what you have said. Be on your guard against *talking a great deal and saying little*."

In short, as has been said by many writers: Be simple, be unaffected, be honest in your speaking and writing. Never use a long word where a short one will do. Be what you say, and say exactly what you mean.

IF is frequently improperly used, as in this sentence: "I doubt *if* the letter will reach you." Say, I doubt *whether* the letter will reach you.

ILLY. There's no such word, our best authorities say, as illy. A thing is *ill* shaped, not *illy* shaped ; *ill* done, *ill* made, etc.

ITALICS. A single line drawn underneath a word signifies that it is to be printed in *italics* ; two lines, *SMALL CAPITALS* ; three lines, *LARGE CAPITALS*. The sense of the writing will generally indicate where special emphasis is required ; if not the composition is weak. Use but little underscoring. Some, even good, writers fall into the habit of underscoring the most commonplace words and expressions, thinking that by doing so they render the article more pointed. There are but few words that really require italics or capitals to aid the reader. Let the young writer examine closely the best models, as given in this book, and he will find very few italicized words, and still fewer capital letters used as a double emphasis. In contrast to these we copy the following from the *Penman's Gazette*, where the beauty and force of the writer's style is almost destroyed by this fault :

The reason why an expert can do a thing *easily, quickly* and well, is because he has done the same thing many times before. *Study*, precept upon precept ; *thought*, line upon line ; *labor* here a little and there a little, is the only way ever to shine as a doer of great, good and useful deeds.

Our nature is such, and the world we live in is such, that the *only road* to knowledge, to skill, to be an *artist* in anything, to do anything really good, easily and well, is by working it into our nature by long continued *PRACTICE*, is by making it *SECOND NATURE*, is by making it part of ourselves, *working* and *weaving* it into our character.

PRACTICE makes the thing instructive ; hard at *first*, it becomes easy by *REPETITION*.

After a while we go straight and do the right thing in the right time, in the right way, *just because* it is hard not to do so.

There are not many *GREAT* things for any of us to do in a lifetime, but there are many *LITTLE* things to be done.

We may learn the truth in a moment, but with *patience*, through *WEARINESS*, by many *REPETITIONS*, we get *SKILL IN EXECUTION*.

Not a single emphatic mark is necessary in the above to render it just as clear, and pointed, and emphatic, to the reader.

JUST GOING TO. "I am *just going to go*." In such sentences as this it is better to say, I am just *about* to go.

KIDS, for *gloves*. Used by some ladies of whom more correct language is expected.

LONG SENTENCES. The young writer should avoid tediously long sentences. A short and clear sentence is much more agreeable to the reader, and the ideas present themselves with more force. The following will illustrate how long sentences may be improved :

"Before M. Grévy became President he was a neat, ceaseless sort of man, with a bald head, a shaven chin, and closely trimmed whiskers, and looked eminently respectable ; the only reprehensible things about him were his hat and his hands. He always wore a wide awake, instead of the orthodox chimney pot, and he eschewed gloves ; if his hands were cold he put them in the pockets of his trousers, and latterly he has allowed his beard to grow, and is almost always attired in evening dress, with the edge of his scarlet cordon peeping over his waistcoat."

This contains but two sentences. By using periods in place of the semicolons, making full stops where the sense is complete, we have a better paragraph, as follows :

"Before M. Grévy became President he was a neat, ceaseless sort of man, with a bald head, a shaven chin and closely trimmed whiskers, and looked eminently respectable. The only reprehensible things about him were his hat and his hands. He always wore a wide awake, instead of the orthodox chimney pot, and he eschewed gloves. If his hands were cold he put them in the pockets of his trousers. Latterly he has allowed his beard to grow, and is almost always attired in evening dress, with the edge of his scarlet cordon peeping over his waistcoat."

LOOKS BEAUTIFULLY. "The lake looks beautifully" is a bad sentence ; so is "This bonnet is trimmed shocking." In the first place we should say, the lake looks *beautiful* ; and in the other, this bonnet is trimmed *shockingly*, or *badly*.

MISTAKEN. "If I am not *mistaken* you are wrong." Say, if I *mistake not*. Use *mistaken* with extreme caution in all sentences like this.

MISCELLANEOUS ERRORS. Here are a number of common incorrect expressions to which young writers can readily refer. Some of them have already been treated under their special heads :

"When a *person* talks like that *they* ought to be ashamed of it;" "I *hain't* forgot;" "So many *spoonful*;" "They came to see my brother and *I*;" "Between you and *I*;" "The man *whom* they intend shall do that work;" "I thought it was *him*;" "I knew it was *her*;" "One of the balls *were* struck;" "Either of them *are* too old;" "Everybody has a right to express *their* mind;" "These kind of grapes *are* not good;" "I shall go and *lay* down;" "The books are *laying* on the floor;" "I *laid* abed;" "He *set* on the bench till sundown;" "I should have *went*;" "You *done* wrong;" "I have *drunk*;" "They have *began*;" "They *hadn't* ought to;" "Says *I*;" and "I *says*;" "I meant to *have called* there last night;" "If you had *have* sent me word;" "I *have got* the book in my library;" "I like it *equally* as well;" "We are going to town *for* to see the pictures;" "The student said it and repeated it *again*;" "Returning *back*;" "The fruit was gathered *off* of that tree;" "I will think *on* thee, love;" "More than you think *for*;" "Who was the proposal made to?" "He or his nephew *have* signed the paper;" "Henry or John *are* to go there to-night;" "I don't know *but what* I shall sail;" "Kate *seldom* ever uses the wrong word;" "Cold water is a *preventative*;" "Please cut it in *half*;" "She married a man with *lots* of money;" "He got *loads* of compliments;" "They say he *enjoys bad health*;" "Corporal punishment;" "The professor *learnt* us German;" "You have *sown* this seam badly;" "The *two first* verses;" "Susan is the handsomest of the two;" "Mary writes as Jane would have *wrote*;" "Neither smoking *or* drinking allowed;" "Her husband is *covetchus*;" "Belov'd brethren" and "Their daughters were beloved;" "He is *forsooth*;" "Not as I know of;" "He has *trod* on my skirt;" "Have you *shook* the shawl?" "I only called to *price* your goods;" "He is quite as good as *me*;" "Those people;" "Was you reading just now?" "I *see* him last Monday;" "They *have broke* the window;" "Give me *them* books;" "It was not *him* ; it was *me*;" "The baby *has* fell down stairs;" "There is danger of a *drouth*;" "If I *was* rich I would buy a carriage;" "I *propose* to start to-morrow;" "We conversed *together*;" "I *have* seen for *this* twenty years;" "Seldom *or ever*;" "He is known *through* Europe;"

"The river bank is *overflowed*;" "It was no use *asking* him;" "*Who may you be?*" "Five *pair* of gloves;" "I *should* think James *was* the *tallest*;" "Fairly or *no*?" "They *were* all *drowned*;" "This shop *to let*;" "This room is twelve *foot* long;" "He *lives at* London;" "He *left* his books *to home*;" "Such *another* mistake;" "Give me *both* of those books;" "He *plunged* down into the stream;" "By the *latter* end of the week;" "Because *why*?" "They *covered* it *over*;" "My sister *called* and *we both* took a walk;" "A *new* pair of shoes;" "Combined *together*;" "Send me a *dispatch*;" "He *went unbeknown* to me;" "I *lit on* this passage;" "I *was necessitated* to do it;" "Almost *no* knowledge;" "Somewheres in the city;" "I *fear* I shall *discom-mode* you;" "Accused him *for* neglecting his duty;" "To *fly* the country;" "I'm *thinking* they will come;" "His conduct admits *of* no apology;" "A *gent* called to see me;" "You *have* no *call* to be angry;" "I *had* rather not;" "No *less* than ten persons;" "A *couple* of pounds;" "He *is noways* in fault;" "He *is like* to be;" "I *am bold* in comparison *to* you;" "The dinner *was* all *eaten up*;" "It *fell* on the floor;" "Six weeks *back*;" "Who *finds* him *in mohey*?" "Be that as it *will*;" "Since *when*?" "I *saw* it *in* here;" "That *ain't* right;" "My *every* hope." "The wind *sets* that way;" "Nobody *else* but him;" "Either *of* the three;" "Neither *one* or the *other*;" "The *other one*;" "Above a month;" "Such *another*;" "He *was* in *imminent* danger;" "Vegetables *are* plenty;" "They *mutually* loved each other;" "Nowheres;" "Least *wise*;" "Up *to* the scratch;" "Down *on* him;" "Walk *into* him;" "Is that *so*?" "Did you *ever*?" "Well, I *never*!"

Of course, these inaccuracies are of different classes and degrees. Some of them may be excused in common talk, as betokening a kind of playful or humorous familiarity, the incorrectness being intentional, and as well understood by the speaker as the hearer.

MOST, for *almost*. "Most everybody in New York city." "We travelled *most* all the way by stage."

NICE. A *nice* afternoon. A *nice* sail. A *nice* dress. A *nice* church. A *nice* street. All of these are incorrect.

NICELY. "How are you, John?" "Nicely," is one of the many places where this word is improperly used.

ONLY, when used as an adjective, is frequently misplaced. Dr. Bain, in his "Higher English Grammar," speaking of the order of words, says :

"The word requiring most attention is *only*.

"According to the position of *only*, the same words may be made to express very different meanings.

"'He only lived for their sakes.' Here *only* must be held as qualifying 'lived for their sakes,' the emphasis being on *lived*, the word immediately adjoining. The meaning then is, 'he *lived*,' but did not *work*, did not *die*, did not do any other thing for their sakes.

"'He lived *only* for their sakes.' Only now qualifies 'for their sakes,' and the sentence means he lived for this one reason, namely, for their sakes, and not for any other reason.

"'He lived for their sakes *only*.' The force of the word when placed at the end is peculiar. Then it often has a diminutive or disparaging signification. 'He lived for their sakes,' and not for any more worthy reason. 'He gave sixpence *only*,' is an insinuation that more was expected.

"By the use of *alone*, instead of *only*, other meanings are expressed. 'He *alone* lived for their sakes ;' that is, *he, and nobody else*, did so. 'He lived for their sakes, *alone*,' or, 'for the sake of them *alone*,' that is, not for the sake of any other persons. 'It was *alone* by the help of the confederates that any such design could be carried out.' Better *only*.

"'When men grow virtuous in their old age they *only* make a sacrifice to God of the devil's leavings.'—*Pope*. Here *only* is rightly placed. 'Think *only* of the past as its remembrance gives you pleasure'—should be, 'Think of the past, *only* as its remembrance,' etc. 'As he did not leave his name, it was *only* known that a gentleman had called on business ;' it was known *only*. 'I can *only* refute the accusation by laying before you the whole.' This would mean, 'The only thing I am able to do is to refute. I may not retaliate, or let it drop ; I must *refute* it.' 'The negroes are to appear at church *only* in boots ;' that is, when the negroes go to church they are to have no clothing but boots. 'The negroes are to appear *only* at church in boots' might mean that they are

not to appear anywhere but at church, whether in boots or out of them. The proper arrangement would be to connect the adverbial adjunct, *in boots*, with its verb, *appear*, and to make *only* qualify *at church* and no more: 'The negroes are to appear in boots *only* at church.'

It thus appears very plain to us that we should look sharply after our *onlys*.

PRACTICAL, for *practicable*. "The project is not *practical*," meaning that it cannot be made a success. "It is not *practical* to introduce anything new at present." Say, "The project is not *practicable*;" "It is not *practicable* to introduce anything new at present." Practical is a good, strong word when properly used; but it should not be used in sentences like these. "He is a *practical* man;" "He writes a good, *practical* style," would be right.

PUNCTUATION. See full directions for punctuation in another part of the book. Every one should be able to punctuate properly the leading parts of a sentence; but where any doubt whatever is felt as to the propriety of a punctuation mark, leave it out. It is better to punctuate too little than too much.

REPETITION OF WORDS. One of the most common faults of young writers is the unnecessary repetition of words. The English language is so rich in words that such errors are easily corrected. The writer should go over his MS. and make changes as indicated in the following, taking care to use only such words as express the same meaning:

"The majority of these proverbial sayings are, I suppose, of old, and come down to us from our English or Dutch forefathers. Here is the *origin* of the expression 'tick,' for credit, which I have always taken to be modern slang. It seems, on the contrary, that it is as old as the seventeenth century, and is corrupted from ticket, as a tradesman's bill was *commonly* called. On tick was on ticket. 'Humble pie' had its *origin* when the English forests were stocked with deer, and venison pastry was *commonly* seen on the tables of the wealthy. The inferior and refuse portions of the deer, *commonly* termed the 'umbles,' were *commonly* appropriated to the poor, who made them into a pie; hence 'umble pie' became suggestive of poverty, and afterward was *commonly* applied to

degradations of other kinds. The *origin* of 'a wild goose chase' was in a sort of racing, resembling the flying of wild geese, in which, after one horse had gotten the lead, the other was obliged to follow. As the second horse *commonly* exhausted himself in vain efforts to overtake the first, this mode of racing was finally discontinued."

Improved, we have this :

"The majority of these proverbial sayings are, I suppose, of old, and come down to us from our English and Dutch forefathers. Here is the *origin* of the expression 'tick,' for credit, which I have always taken to be quite modern slang. It seems, on the contrary, that it is as old as the seventeenth century, and is corrupted from ticket, as a tradesman's bill was then *commonly* called. On tick was on ticket. 'Humble pie' refers to the days when the English forests were stocked with deer, and venison pastry was *often* seen on the tables of the wealthy. The inferior and refuse portions of the deer, termed the 'umbles,' were *generally* appropriated to the poor, who made them into a pie; hence 'umble pie' became suggestive of poverty, and afterward was applied to degradations of other kinds. 'A wild goose chase' was a sort of racing, resembling the flying of wild geese, in which, after one horse had gotten the lead, the other was obliged to follow. As the second horse *usually* exhausted himself in vain efforts to overtake the first, this mode of racing was finally discontinued."

REVERTS BACK. "My mind *reverts back* to the scenes of my boyhood." Leave out *back*.

SHALL AND WILL. No words in our language are more often misplaced than these. SHALL implies a declaration and WILL a promise.¹ I *shall* hope to see you on Monday, would generally be better than, I *will* hope to see you on Monday. In the first sentence it is simply announced that I may see him on Monday; in the next it becomes a promise, and implies an obligation on my part to meet him on Monday, the correct form of which would be, I *will* see you on Monday. A writer on the use of *shall* and *will* says that whatever concerns one's beliefs, hopes, fears, likes or dislikes, cannot be expressed in conjunction with *I will*. Ayers says: "Are there no exceptions to this rule? If I say, 'I think I

shall go to Philadelphia to-morrow,' I convey the impression that my going depends upon circumstances beyond my control ; but if I say, 'I think I *will* go to Philadelphia to-morrow,' I convey the impression that my going depends upon circumstances within my control—that my going or not depends on mere inclination." We certainly must say, "I fear that I *shall* lose it;" "I hope that I *shall* be well;" "I believe that I *shall* have the ague," and so forth. The writer referred to asks, "How can one say, 'I *will* have the headache?'" I answer, Very easily, as every young woman knows. Let us see : "Mary, you know you promised John to drive out with him to-morrow ; how *shall* you get out of it?" "O, I *will* have the headache!" We request that people *will* do thus and so, and not that they *shall*. Thus, "It is requested that no one *will* leave the room."

Shall is rarely, if ever, used for *will* ; it is *will* that is used for *shall*. Expressions like the following are common : "Where *will* you be next week?" "I *will* be at home." "We *will* have dinner at six o'clock." "How *will* you go about it?" In all such expressions, when it is a question of mere future action on the part of the person speaking or spoken to, the auxiliary must be *shall* and not *will*.

Should and *would* follow the regimen of *shall* and *will*. *Would* is often used for *should* ; *should* for *would*. Correct speakers say : "I *should* go to town to-morrow if I had a horse." "I *should* not ; I *should* wait for better weather." "We *should* be glad to see you." "We *should* have started earlier had the weather been clearer." "I *should* like to go to town, and *would* go if I could." "I *would* I were home again!" "I *should* go fishing if I were home." "I *should* so like to go to Europe!" "I *should* prefer to see it first." "I *should* not like to do it, and *will* not [determination] unless compelled to." "I thought I *should* have the ague." "I knew that I *should* be ill." "I feared that I *should* lose it." "I hoped that I *should* not be left alone."

SLANG. Perhaps we may never as a nation entirely outgrow the slang period. New places are springing up every year—places away off from the refining and humanizing influences of civilization, where the slang dialect is appreciated and used even in

journalism. Not only in new places, but in our older and cultivated cities there is always a certain class of papers that use slang. That there is a difference in slang we must all admit. There is some slang that would offend a Five-Pointer if used either in conversation or print, and there is another kind that would be acceptable from lips polite even among the belles of Fifth Avenue. Thackeray recognized this difference in slang, and his advice to young writers was, that if they couldn't discriminate between the two kinds, to avoid slang altogether. We think there are few places where a young writer will be tempted to use a slang expression even in quoting from others; and when he does use it, let him use high-toned slang; let it be so high-toned that no ordinary reader would imagine it to be slang at all, and he will then be happy and remain so. Bret Harte uses a good deal of the Western slang in his descriptions of Western characters, and although it sounds rather broad and coarse, we excuse the writer because he describes men and women of another world. There has been no better writer of his sort than Harte, and our readers will not be damaged by a close study of his characteristics.

UPON, for *on*. The *Herald*, commenting *upon* the political situation, says: "It would require a fleet of ships to carry them *upon* an excursion." Say *on*. "He stood *upon* the burning deck," would be correct. Any one can see the reason for the distinction made in these last two sentences.

UPWARDS. "*Upwards* of one thousand members and friends of the college." Say, *More than* a thousand members and friends of the college.

VICINITY. Use always with this word its possessive pronoun in sentences like "New York and vicinity." Say New York and *its* vicinity.

WHO, for *whom*, in such sentences as "Who did you see?" "Who did he marry?" In the following, Who is it? Who married? Who says so? *who* would be correct.

→* PUNCTUATION.*←

How to Punctuate a Manuscript.

— AND —

CORRECT PRINTED PROOFS.

The Uses of Punctuation.—Punctuation has two uses: (1) it enables us more easily to seize the meaning of a writer; (2) it prevents ambiguity.

(1) A writer's thoughts are expressed by a number of words arranged in groups, the words in one group being more closely connected with one another than they are with those in the next group. An example will show this grouping in the simplest form:

He never convinces the reason, or fills the imagination, or touches the heart.

To understand what is written, the reader must group the words together in the way intended by the writer; and in doing this he can receive assistance in various ways. Partly by the inflection of the words; partly by their arrangement; partly also by punctuation. As to inflection, we see in Latin an adjective and a substantive standing together, yet differing in gender, in number, or in case; and we know that the adjective does not qualify the substantive. But English has not the numerous inflections of Latin. More scrupulous care therefore is needed in the arrangement of words in order to bring together in position such as are connected in meaning. In this respect the following sentences are faulty:

Compensation was given to the families of those who suffered in that explosion by workmen's societies.

As good almost kill a man as kill a good book.

But it is not always enough to arrange words in their proper order ; especially in a language so little inflected as English, we need some artificial aid. There is no fault, for instance, to be found with the arrangement of the following words, yet, printed without points, they form a mere puzzle :

He had arrived already prepossessed with a strong feeling of the neglect which he had experienced from the Republicans his old friends however all of them appeared ravished to see him offered apologies for the mode in which they had treated him and caught at him as at a twig when they were drowning the influence of his talents they understood and were willing to see it thrown into the opposite scale.

Of course, with a little effort the meaning can be discovered ; but if such a little effort had to be put forth in every page of a whole book, reading would become a serious task. By means of points, or "stops," we are spared much of this. The groups are presented ready made to the eye ; and the mind, bent on understanding the thought, is not distracted by having first to discover the connection of the words.

(2) Punctuation may prevent ambiguity. Words may convey different meanings according as they are differently grouped ; and it is possible to show by the use of points which of two or more modes of grouping is the one intended. Two short examples will make this clear :

This problem too easy as it may seem remains unsolved.

The state may impose restrictions on the mothers of young children employed in factories.

Punctuation might perhaps do a little to save even this well known sentence :

Hence he considered marriage with a modern political economist as dangerous.

We might add a third use of punctuation : to mark the pauses that would be made in speaking. But this is hardly a distinct use. The pause is one of the means whereby our spoken words are understood with greater ease and are freed from ambiguity ; and that we have already seen to be the aim of punctuation. Moreover, by the punctuation of the voice we can express an infinite number of shades of thought, only a few of which can be imitated by the comma, the semicolon, and the other points. As to how far

the attempt at imitation should be carried, every writer will have to use his own discretion ; but, whatever style he adopts, he must for his reader's sake adhere to it consistently. It should at the same time be borne in mind that the too frequent use of points leads to confusion.

General Rules Based on the Uses of Punctuation.—Let us set aside the third use, as being what we may call the luxury of punctuation, and let us keep to the first two uses, which are essential. We can now form two general rules to guide us when we are in doubt which point we should insert, or whether we should insert a point at all.

(1) *The point that will keep the passage most free from ambiguity, or make it easiest to read, is the right point to use.*

(2) *If the passage be perfectly free from ambiguity, and be not less easy to understand without any point, let no point be used.*

The Relativity of Points.—In order to decide in any given case what point ought to be used, we begin by considering the nature of the pause in itself. But we must do more. We must consider how we have pointed the rest of the passage. The pause that should be marked by a comma in one case, may require a semicolon in another case ; the colon may take the place that the semicolon would generally fill. This will be best understood by means of the examples that will afterward be given. (See Rules XXIII., XXV.)

Usage.—Except within somewhat narrow limits, usage does not help us much. Different writers have different methods, and few punctuate consistently. To some extent there is a fair degree of uniformity ; for instance, in the placing of colons before quotations, and in the use of inverted commas. But in many cases there can hardly be said to be any fixed usage, and in these we can freely apply the general rules already laid down. Much might be said for a complete disregard of usage, for a thorough recasting of our system of punctuation. Sooner or later something must be done to relieve the overburdened comma of part of the work which it is expected to perform. Not only is the comma a less effective point

than it might be, but the habit of using it for so many purposes is exercising a really mischievous effect on English style. In the meantime, and as a step toward a better system, there is an evident advantage in giving to the existing vague usage a more or less precise form. Nothing more than this has been aimed at in the present work.

In giving rules of punctuation we cannot hope to deal with all, or with nearly all, the cases that may arise in writing. Punctuation is intimately connected with style. As forms of thought are infinite in number, so are the modes of expression; and punctuation, adapting itself to these, is an instrument capable of manipulation in a thousand ways. We can therefore set forth only some typical cases, forming a body of examples to which a little reflection will suggest a variety both of applications and of exceptions.

It will be noticed that we do not take the points exactly in their order of strength. It seemed better to deal with the full stop before passing to the punctuation of the parts of a sentence. Again, it may be said that, strictly speaking, italics do not form part of the subject. But they are at any rate so intimately connected with it that to have passed them over would have been merely pedantic. Even the sections on references to notes and on the correction of proofs may not be considered altogether out of place. As few grammatical terms as possible have been made use of. Some have been found necessary in order to secure the brevity of statement proper to the subject.

THE FULL STOP.

I. A full stop is placed at the end of every sentence that is neither exclamatory nor interrogative.

A penal statute is virtually annulled if the penalties which it imposes are regularly remitted as often as they are incurred. The sovereign was undoubtedly competent to remit penalties without limit. He was, therefore, competent to annul virtually a penal statute. It might seem that there could be no serious objection to his doing formally what he might do virtually.

How much should be put into a sentence is rather a matter of style than of punctuation. The tendency of modern literature is in favor of the short sentence. In the prose of Milton and of Jeremy Taylor, the full stop does not come to release the thought till all the circumstances have been grouped around it, and the necessary qualifications made. In Macaulay the circumstances and the qualifications are set out sentence by sentence. So the steps of reasoning in the example which we have given are stated with that distinct pause between each of them which the reader would make if he thought them out for himself. They might be welded thus :

Seeing that a penal statute is virtually annulled if the penalties which it imposes are regularly remitted as often as they are incurred, and seeing that the sovereign was undoubtedly competent to remit penalties without limit, it follows that he was competent to annul virtually a penal statute; and it might seem that there could be no serious objection to his doing formally what he might do virtually.

Both forms are correct in point of punctuation. Which is the better form is a question of style. Take another example :

The sides of the mountain were covered with trees; the banks of the brooks were diversified with flowers; every blast shook spices from the rocks; and every month dropped fruits upon the ground.

There is here an advantage in putting these four statements together, instead of making four separate sentences. We can more easily combine the details, and so form a single picture—a picture of fertility.

II. As a rule the full stop is not to be inserted till the sentence be grammatically complete. But some parts of the sentence necessary to make it grammatically complete may be left for the reader to supply.

It is well said, in every sense, that a man's religion is the chief fact with regard to him. A man's, or a nation of men's. By religion I do not mean here the church-creed which he professes, the article of faith which he will sign and, in words or otherwise, assert; not this wholly, in many cases not this at all.

III. When a sentence is purposely left unfinished, the dash takes the place of the full stop. (See Rule XL.)

"Excuse me," said I, "but I am a sort of collector——" "Not income-tax?" cried his majesty, hastily removing his pipe from his lips.

IV. A full stop is placed after most abbreviations, after initial letters, and after ordinal numbers in Roman characters.

Gen. i. 20; two lbs.; A. D. 1883; 3 p. m.; &c., and etc.; M. D., J. S. Mill; William III., King of England; MS., LL. D. (Not M. S. and L.L.D.)

Note that the use of the full stop in these cases does not prevent another point from being used immediately after it. But if they occur at the end of a sentence, another full stop is not added; or, more correctly, it may be said that Rule IV. does not apply at the end of a sentence.

"Mr," "Messrs," "Dr"—abbreviations which retain the last letter of the whole word—are generally written without a point.

THE COMMA.

V. The comma indicates a short pause in a sentence. It is used when we wish to separate words that stand together, and at the same time to stop as little as possible the flow of the sentence.

When the earl reached his own province, he found that preparations had been made to repel him.

Though it is difficult, or almost impossible, to reclaim a savage, bred from his youth to war and the chase, to the restraints and the duties of civilized life, nothing is more easy or common than to find men who have been educated in all the habits and comforts of improved society, willing to exchange them for the wild labors of the hunter and the fisher.

VI. Where there is no danger of obscurity, the subject must not be separated from the predicate by any point.

The eminence of your station gave you a commanding prospect of your duty.

VII. When the subject is long, a comma may be placed after it.

To say that he endured without a murmur the misfortunes that now came upon him, is to say only what his previous life would have led us to expect.

In every sentence the subject, whether expressed in one word or in several words, must be grasped as a whole ; and, when the subject is long, one is often assisted in doing this by having a point to mark its termination. The eye at once observes the separating line. Note the corresponding pause in the reading of such sentences.

VIII. When the subject consists of several parts, *e. g.*, of several nouns, a comma is placed after the last part.

A few daring jests, a brawl, and a fatal stab, make up the life of Marlowe.

Time, money, and friends, were needed to carry on the work.

This rule will appear reasonable if we consider an apparent ex-

ception to it. When the last noun sums up all the others, or marks the highest point of a climax, no comma is placed after it.

Freedom, honor, religion was at stake.

If "religion" be regarded as marking the highest point of a climax, the predicate is read with "religion," and with it alone. When so great a thing as religion is said to be at stake, everything else is dropped out of sight, or is held to be included. But write the three names as if they were of equal importance ; the comma should then be inserted :

Freedom, honor, and religion, were at stake.

But it is not necessary to use a point in such a sentence as this : "Time and tide wait for no man." For we see without the aid of a point that the predicate is to be read with the two nouns equally.

The principle might be applied also in cases like the following, though few writers carry it so far :

It was the act of a high-spirited, generous, just nation.

It was the act of a high-spirited, generous, and just, nation.

IX. Dependent clauses are generally separated from the rest of the sentence in which they occur. The usual point, is the comma.

Be his motives what they may, he must soon disperse his followers.

This relation of your army to the crown will, if I am not greatly mistaken, become a serious dilemma in your politics.

Of course, this rule must be qualified by the rules for the stronger points, especially by those for the semicolon and the colon. It is often necessary to separate the clause from the rest of the sentence by a strong point.

EXCEPTIONS.—(1) No point is needed if either the dependent clause or the principal clause be short.

He would be shocked if he were to know the truth.

But if the dependent clause be inserted parenthetically, it is marked off by commas or the other marks of parenthesis, however short it may be. (See Rule X.)

If the sentence last quoted were inverted, a comma would be placed after the dependent clause.

If he were to know the truth, he would be shocked.

In the first form of this example, "he would be shocked" is a definite, finished statement, the necessary qualification to which should follow with as little pause as possible. But in the inverted form, the first part of the sentence—"if he were to know the truth"—is not a finished statement, and the mind may pause for a moment before going on to the consequence, knowing that the consequence must follow.

(2) No point is needed if there be a very close grammatical connection between the dependent clause and some word or words preceding it.

They had so long brooded over their own distresses that they knew nothing of how the world was changing around them.

Note that by the word "so" the clause "that they knew nothing" is joined very closely to the previous part of the sentence; and that the two clauses "that they knew nothing" and "how the world was changing around them," are even more closely joined to one another by the preposition "of." For the same reason, where the object is a clause, there is no point before it.

He confessed to us that he had not thought over the matter.

A useful distinction will afterward be drawn between the different kinds of relative clauses. (Rule XIV.)

X. Words thrown in so as to interrupt slightly the flow of a sentence are marked off by commas.

He resolved, therefore, to visit the prisoner early in the morning.

This, I think, is the right view of the case.

The first ideas of beauty formed by the mind are, in all probability, derived from colors.

Where the words thrown in make a very distinct break in the sentence, they should be pointed off by means of the dash or of brackets.

The following are some of the words and phrases that come under this rule: *therefore, too, indeed, however, moreover, then, accordingly, consequently; in short, in fine, in truth, in fact, to a certain extent, all things considered.*

The rule of high pointing should be applied very sparingly, and might really be restricted to cases like the "I think" of the second example. Nowadays the tendency is against the pointing of such words as "therefore" and "indeed."

XI. Where two parts of a sentence have some words in common, which are not expressed for each of them, but are given only when the words in which they differ have been separately stated, the second part is marked off by commas.

His classification is different from, and more comprehensive than, any other which we have met.

This foundation is a nursing-mother of lay, as distinguished from religious, oratories.

These examples come within the principle of Rule X.

XII. When words are common to two or more parts of a sentence, and are expressed only in one part, a comma is often used to show that they are omitted in the other parts.

London is the capital of England; Paris, of France; Berlin, of Germany.

In the worst volume of elder date, the historian may find something to assist or direct his inquiries; the antiquarian, something to elucidate what requires illustration; the philologist, something to insert in the margin of his dictionary.

Though many writers constantly punctuate contracted sentences in this way, it is well not to insert the comma when the meaning is equally clear without it. It is unnecessary in the following sentence:

Saul hath slain his thousands, and David his ten thousands.

XIII. Words placed, for the sake of emphasis or of clearness, out of their natural position in the sentence, are often followed by a comma.

(i) The object is usually placed after the verb; when placed at

the beginning of the sentence, it should be separated from the subject by a comma, unless the meaning would otherwise be perfectly clear and be readily seized.

The proportions of belief and of unbelief in the human mind in such cases, no human judgment can determine.

There is the same reason for inserting a comma in such cases as there is for inserting it after a long subject. Moreover, there is often need of some device to remove the ambiguities that are caused by inversion. For instance, the insertion of a comma might be useful in Gray's line: "And all the air a solemn stillness holds." In English, the meaning of words is so greatly determined by their position that, in altering the usual arrangement of a sentence, there is risk of being misunderstood. The danger of inserting the point in this case is that the object may be read with the words going before, and not with its own verb. If there is a possibility of this, the point should not be used.

Of course no point should be placed after the object in such a sentence as the following:—"One I love, and the other I hate."

(2) An adverbial phrase, that is a phrase used as an adverb, is usually placed after the verb; when it begins the sentence, a comma follows it unless it is very short.

From the ridge a little way to the east, one can easily trace the windings of the river.

In order to gain his point, he did not hesitate to use deception.

In ordinary circumstances I should have acted differently.

No point would be used in the above sentences, if the adverbial phrases occurred in their usual position.

He did not hesitate to use deception in order to gain his point.

Nor is any point used when, as often happens in such sentences, the verb precedes the subject.

Not very far from the foot of the mountain lies the village we hope to reach.

(3) An adjective phrase, that is a phrase used as an adjective, is usually placed immediately after the word which it qualifies; when

it appears in any other place, a comma is often usefully placed before it.

A question was next put to the assembly, of supreme importance at such a moment.

The phrase "of supreme importance at such a moment" is to be taken along with "question;" the comma shows that it is not to be taken along with "assembly." There is here a further reason for the point, inasmuch as the phrase acquires from its position almost the importance of an independent statement. But, where the connection between the adjective phrase and the substantive is very close, and where there is no risk of ambiguity, no point is to be used. "The morning was come of a mighty day"—such a sentence needs no point. Observe also that co-ordinate adjective phrases take a comma before them, wherever they are placed. (See next rule.)

XIV. Adjective clauses and contracted adjective clauses are marked off by commas, if they are used parenthetically or co-ordinately ; no point is used if they are used restrictively.*

The "Religio Laici," which borrows its title from the "Religio Medici" of Browne, is almost the only work of Dryden which can be considered as a voluntary effusion.

That sentiment of homely benevolence was worth all the splendid sayings that are recorded of kings.

The advocates for this revolution, not satisfied with exaggerating the vices of their ancient government, strike at the fame of their country itself.

The ships bound on these voyages were not advertised.

Chapter VII., where we stopped reading, is full of interest.

The chapter where we stopped reading is full of interest.

We must explain this distinction at some length ; for, on the one hand, it is hardly ever observed, and, on the other hand, almost every sentence that we write furnishes an example of it.

* To distinguish the different kinds of adjective clauses, different names have been used : "co-ordinating" and "restrictive" (Bain) ; "continuative" and "definitive," or "restrictive" (Mason).

Examine the first sentence which we have quoted. It contains both a co-ordinate clause, "Which borrows its title," etc., and a restrictive clause, "Which can be considered as a voluntary effusion." In distinguishing them we may begin by applying tests of almost a mechanical nature.

(a) The first clause may be thrown into the form of an independent statement; the second cannot. Thus: "The 'Religio Laici' borrows its title from the 'Religio Medici' of Browne. It is almost the only work," etc.; or, "The 'Religio Laici' (it borrows its title from the 'Religio Medici' of Browne) is almost the only work," etc. We cannot in the same way destroy the close connection of the second clause with "the only work of Dryden."

(b) The first clause may be omitted and still leave a complete and intelligible sentence; if we were to omit the second clause, the sentence would cease to have any meaning.

The tests may be practically useful; but they are rough and by no means infallible. Let us see the reason for the distinction.

The name "Religio Laici" of itself tells us what thing is spoken about. It is the name of one thing, and only of one thing. The clause that follows informs us, indeed, of a fact concerning the poem; but the information is given purely as information, not in order to keep us from confounding this "Religio Laici" with some other "Religio Laici" that did not borrow its title. "Work of Dryden," however, is the name of a class, for Dryden wrote many works. Now the whole class is not here in question; it must be limited, narrowed, or restricted, to one part of it, namely Dryden's voluntary effusions; and it is thus limited, narrowed, or restricted, by the relative clause "which can be considered as a voluntary effusion."

Take another example, where the name in both cases is that of a class, and note the difference of meaning which results from different pointing:—"The houses in New York which are badly built, ought to be pulled down." "The houses in New York" expresses a class of objects; the relative clause limits the name to a smaller class, the badly built houses; and the meaning is, that houses of this smaller class ought to be pulled down. Now insert the comma:—"The houses in New York, which are badly built, ought

to be pulled down." The class is not narrowed ; and the meaning is, that all houses in New York, seeing they are badly built, ought to be pulled down.

The difference between the two kinds of relative clauses being understood, there will be no difficulty in applying the rule where an adjective clause is contracted. Compare the fourth example given under the rule with the following sentence :—" People not satisfied with their present condition, should strive to alter it." In this sentence, "not satisfied" limits the general name "people ;" the advice is given only to one section of the people ; the dissatisfied as distinguished from the satisfied people.

So a single adjective may be used co-ordinately :

" What ! " replied the Emperor, " you do not see it ? It is my star, brilliant."

This is a case where a dash would be more expressive.

Note that the rule applies only where the adjunct immediately follows the substantive. If the adjunct is placed elsewhere, different considerations apply. See Rule XIII. (3).

Neither can any man marvel at the play of puppets, that goeth behind the curtain and adviseth well of the motion.

XV. Words in apposition are generally marked off by commas.

James Watt, the great improver of the steam-engine, died on the 25th of August, 1819.

But where the words in apposition are used in a limiting or distinguishing sense, the principle of Rule XIV. applies, and no point is used. Thus we should write " Burns, the poet," " Dickens, the novelist ;" but, if we wished to distinguish them from another Burns and another Dickens, we should omit the comma.

It is of Pliny the naturalist, not of Pliny the letter-writer, that we are now speaking.

Again, where the general name precedes, we should, in most cases use no point, for the special name will be restrictive: "the poet Burns," "the novelist Dickens."

There is, perhaps, not much authority for the consistent carrying out of this distinction; but it seems useful and logical. Some cases, such as "Paul the Apostle," "William the Conqueror," "Thomas the Rhymer," "Peter the Hermit," present no difficulty. The name and the descriptive title are blended, and form as distinctly one name as does "Roderick Random."

XVI. A conjunction marks a transition to something new—enforcing, qualifying, or explaining, what has gone before, and is therefore generally preceded by some point. The proper point before a conjunction is determined by many circumstances: among others, by the more or less close connection of the things joined, by the number of words, and by the use of points for other purposes in the same sentence. To deal with the conjunctions one by one, would involve a repetition of much that is said in other rules. For instance, "if, unless, though, for, because, since," and the like, will be pointed in accordance with Rule IX. It will be well, however, to lay down separate rules for the pointing of the common conjunctions, "and" and "or."

1. *And.*—(a) Where "and" joins two single words, as a rule no point is used.

No work has been so much studied and discussed.

Compare this with the following sentence, where groups of words are joined.

The work has been much studied, and has been much discussed.

In the following sentence the insertion of a comma would change the meaning.

On this shelf you will put books and pamphlets published in the present year.

As the sentence stands, "published in the present year" applies both to books and to pamphlets: books published in the present year, and pamphlets published in the present year. If there were a comma before "and" the meaning would be: "On this shelf you will put books of any date, and pamphlets of the present year."

(b) When "and" joins the separate words of a series of three or more words, a comma is placed before it.

Trees, and bridges, and houses, were swept down by the flooded stream.

(c) But where the different words are intended to be combined quickly, so as to present to the mind only one picture, they would be spoken without any pause, and in writing must not be separated by any point.

Whirling and boiling and roaring like thunder, the stream came down upon them.

(d) Two of the words of the series may be more closely connected with one another than with the other words of the series, and are, therefore, not to be separated by any point.

In the following sentence, "all" qualifies both "tracts" and "pamphlets," and thus joins them closely.

My unbound books, and all my tracts and pamphlets, are to be tied up with pink tape.

(e) When "and" occurs only between the two last words of the series, the comma is usually inserted before it.

Trumpets, drums, and kettle-drums, contended in noise with the shouts of a numerous rabble.

Many writers omit this comma. But it seems useful, in order to make the previous rule (d) effective.

2. When "and" joins two phrases, a comma generally precedes it.

The ceremony was performed in the accustomed manner, and with due solemnity.

If, as in the following sentence, a preposition is common to two phrases, and is not repeated in the second, no comma is used.

With proper care and good instruments, the work may be successfully carried out.

3. When "and" joins two clauses, the preceding point may be the comma, the semicolon, or even the full-stop. Which point is right in any particular case, will depend upon considerations set out in other rules.

The following example illustrates different cases :

Within that charmed rock, so Torridge boatmen tell, sleeps now the old Norse Viking in his leaden coffin, with all his fairy treasure and his crown of gold ; and, as the boy looks at the spot, he fancies, and almost hopes, that the day may come when he shall have to do his duty against the invader as boldly as the men of Devon did then. And past him, far below, upon the soft south-eastern breeze, the stately ships go gliding out to sea.

Or.—The rules for the conjunction "and" apply with little change to the conjunction "or;" but there are one or two special points to note.

(a) When "or" is preceded at no great distance by "either" or "whether," the two words should not be separated by any point.

They must either yield this point or resign.
It does not matter whether we go or stay.

But a point is inserted if the words stand farther apart, or if each is followed by a complete clause.

Either this road leads to the town, or we have misunderstood the directions.

(b) "Or," joining two alternatives, takes no point before it ; but when it joins two words that are used, not as real alternatives, but as synonyms, a comma is inserted.

England or France might be asked to join the alliance.

Here "or" is used as a real alternative conjecture, and therefore without any point. In the following examples, the "or" joins equivalent expressions :

England, or the nation of shopkeepers, would never be asked to join such an alliance.

We perceive, or are conscious of, nothing but changes, or events.

As a reason for the insertion of the comma in these two examples, it may be said that the repetition of an idea already ex-

pressed does for a moment stop the flow of the sentence. A real alternative, on the other hand, forms an essential part of it, and is within its current.

XVII. In cases where no point would be used before a conjunction, a comma is inserted if the conjunction be omitted.

I pay this tribute to the memory of that noble, reverend, learned, excellent person.

In the following examples no point occurs ; for it cannot be said that a conjunction is omitted. To insert the conjunction would be to express a slightly different shade of meaning :

A grand old man.
Three tall young soldiers.

“Old man” is virtually a single word, and in fact many languages use only a single word to express the idea.

XVIII. Where a comma would be used if the conjunction were expressed, some stronger point may be used if it be omitted.

Let us get an American revenue as we have got an American empire. English privileges have made it all that it is ; English privileges alone will make it all that it can be.

XIX. A comma is placed after a noun or a pronoun in the vocative case, if a mark of exclamation be not used, or be reserved till the first distinct pause in the sentence.

Yet I own, my lord, that yours is not an uncommon character.
I am, sir, yours truly, John Smith.
O Italy, gather thy blood into thy heart !
O Thou, who in the heavens dost dwell !

Whether a comma or a mark of exclamation ought to be used after the vocative case, depends entirely on the degree of emphasis with which the words would be spoken. If, in speaking, a slight pause would be made, the comma, not the mark of exclamation, is the proper point.

XX. If a word be repeated in order to give it intensive force, a comma follows it each time that it occurs ; but, in the case of an adjective repeated before a noun, not after the last expression of it.

It was work, work, work, from morning till night.
He travelled a long, long way.

Dean Alford, in "The Queen's English," says that this mode of pointing such expressions as "the wide wide world," "the deep deep sea," makes them absolute nonsense. The suggestion of a pause seems to us to bring out more effectively the intensive force of the repetition. And we doubt whether Dean Alford himself would have omitted the comma in our first example.

THE SEMICOLON.

XXI. The semicolon is the point usually employed to separate parts of a sentence between which there is a very distinct break, but which are too intimately connected to be made separate sentences.

The patient dates his pleasure from the day when he feels that his cure has begun ; and, perhaps, the day of his perfect re-establishment does not yield him pleasure so great.

The author himself is the best judge of his own performance ; no one has so deeply meditated on the subject ; no one is so sincerely interested in the event.

Not one word is said, nor one suggestion made, of a general right to choose our own governors ; to cashier them for misconduct ; and to form a government for ourselves.

The semicolon is used in enumerations, as in the last example, in order to keep the parts more distinctly separate.

XXII. When a sentence consists of two or more independent clauses not joined by conjunctions, the clauses are separated by semicolons.

To command a crime is to commit one ; he who commands an assassination, is by every one regarded as an assassin.

His knowledge was too multifarious to be always exact ; his pursuits were too eager to be always cautious.

If the conjunction "and" were inserted in the last sentence, the comma would be used instead of the semicolon. A conjunction forms a bridge over the gap between two statements, and, where they are neither long nor complicated, we pass from one to the other without noticing any distinct break. But there is such a break when the conjunction is omitted, and therefore we use a stronger point. The two parts of an antithesis are generally separated in this way.

XXIII. A pause generally indicated by a comma may be indicated by a semicolon, when commas are used in the sentence for other purposes. (See *Introduction: Relativity of Points.*)

I got several things of less value, but not all less useful to me, which I omitted setting down before ; as, in particular, pens, ink, and paper ; several parcels in the captain's, mate's, gunner's, and carpenter's keeping ; three or four compasses, some mathematical instruments, dials, perspectives, charts, and books of navigation.

In this I was certainly in the wrong too, the honest, grateful creature having no thought but what consisted of the best principles, both as a religious Christian and as a grateful friend ; as appeared afterward to my full satisfaction.

In the first sentence the semicolon enables us to group the objects enumerated. Had commas been used throughout, the reader would have been left to find out the arrangement for himself.

THE COLON.

XXIV. The colon is used to indicate pauses more abrupt than those indicated by the semicolon.

God has willed it : submit in thankfulness.

The wind raged, and the rain beat against the window : it was a miserable day.

Nevertheless, you will say that there must be a difference between true poetry and true speech not poetical : what is the difference ?

The first example contains two clauses that are connected in such a way as to justify us in putting them into one sentence ; that it is God's will, is a reason for submitting. The proper point therefore should be something less than the full stop. But there is a striking difference between the clauses ; for we pass from an affirmation to a command. Therefore something more than the semicolon is needed. Had the clauses been similar in construction, the pause would have been sufficiently indicated by the semicolon : "God has willed it ; man has resisted."

In the second example there is not the same change of grammatical construction, but the change in thought is equally great ; we pass from a statement of details to a statement of the general result. The colon is frequently used in sentences of this kind, where the phrase "in short" is implied but is not expressed.

Many writers indicate such abrupt changes by means of the dash.

XXV. A pause generally indicated by a semicolon may be indicated by a colon, when the semicolon is used in the sentence for pauses of a different nature.

The "Essay" plainly appears the fabric of a poet: what Bolingbroke supplied could be only the first principles ; the order, illustration, and embellishments, must all be Pope's.

Not that we are to think that Homer wanted judgment, because Virgil had it in a more eminent degree ; or that Virgil wanted invention, because Homer possessed a larger share of it : each of these great authors had

more of both than, perhaps, any man besides, and are only said to have less in comparison with one another.

Homer hurries and transports us with a commanding impetuosity ; Virgil leads us with an attractive majesty : Homer scatters with a generous profusion ; Virgil bestows with a careful magnificence.

Compare these examples with those given to show how the semi-colon replaces the comma. (Rule XXIII.) Note also how the last sentence is divided in the middle into two parts, and that each of these two parts is itself divided into two parts. By Rule XXII. the second division is indicated by the semicolon ; and we bring out the grouping of the sentence by using a colon for the first division.

XXVI. The colon is used before enumerations, especially where "namely," or "viz.," is implied but is not expressed ; and when so used it is sometimes followed by the dash.

Three nations adopted this law : England, France, and Germany.

One thing thou lackest : go thy way, sell whatsoever thou hast, and give to the poor.

Dr. Johnson's chief works are the following :—"Rasselas," The Dictionary, "The Lives of the Poets," and "The Vanity of Human Wishes."

When, as in the last example, a list of things is given in a formal way, the dash is generally added. The combination of the two points is partly an attempt to find a point stronger than the colon and not so strong as the full stop, partly, perhaps, an imitation of a finger-post.

XXVII. The colon is generally placed before a quotation, when notice of the quotation is given by some introductory words. In this case also the dash is sometimes used.

In this passage exception may fairly be taken to one short sentence, that in which he says : "The law ought to forbid it, because conscience does not permit it."

On the last morning of his life he wrote these words :—"I have named none to their disadvantage. I thank God He hath supported me wonderfully."

The colon and the dash are used together where the quotation is introduced by formal words such as the following :—"He spoke these words," "he spoke as follows," "he made this speech." But, in the first sentence just quoted, the introductory words are grammatically incomplete without the quotation, which forms the object of the verb "says;" the colon accordingly is the strongest point that can be used. Sometimes the connection between the introductory words and the quotation may be so close, or the quotation itself may be so short, as to make the comma sufficient.

He kept repeating to us, "The world has sadly changed."

Short phrases quoted in the course of the sentence need not have any point before them.

It was a usual saying of his own, that he had "no genius for friendship."

XXVIII. The colon may be placed after such words and phrases as the following, when used in marking a new stage in an argument :—Again, further, to proceed, to sum up, to resume.

To sum up: If you will conform to the conditions I have mentioned, I will sign the agreement.

But to bring this sermon to its proper conclusion: If *Astrea*, or *Justice*, never finally took her leave of the world till the day that, etc.

After these words, we have a choice of the comma, the colon, and the full stop. The comma will generally be used if the argument be contained in a single sentence; the full stop, if the argument be of very considerable length.

THE POINT OF INTERROGATION.

XXIX. The point of interrogation is placed after a direct question.

Where are you going, my pretty maid ?

Whether of them twain did the will of his father ?

The question may end in the middle of a sentence :
Is he happy ? you ask.

We have sometimes the choice of putting the point of interrogation in the middle or at the end of the sentence.

You would not consent to that, by whomsoever proposed ?

You would not consent to that ?—by whomsoever proposed.

There is a slight shade of difference in meaning ; in the second form, “ by whomsoever proposed ” is added as an afterthought.

XXX. Indirect questions are not strictly questions at all, and therefore should not be followed by a point of interrogation.

He asked me whether I had seen his friend ; whether I had spoken to him ; and how I liked him.

If we restore these questions to the direct form, the point of interrogation is inserted.

He asked me : “ Have you seen my friend ? Have you spoken to him ? How do you like him ? ”

XXXI. When a sentence contains more than one question, sometimes the point of interrogation is placed after each of them, sometimes it is placed only at the end of the sentence. It is placed after each, if each is in reality a distinct question ; it is placed only at the end, if the separate questions so unite as to need but a single answer.

In many cases it will be a matter of individual taste to say whether they do so unite.

Is it better that estates should be held by those who have no duty than by those who have one ? by those whose character and destination point to virtues than by those who have no rule and direction in the expenditure of their estates but their own will and appetite ?

Do you imagine that it is the Land Tax Act which raises your revenue, that it is the annual vote in the Committee of Supply which gives you your army, or that it is the Mutiny Bill which inspires it with bravery and discipline ? No ! surely no !

Oh ! why should Hymen ever blight
The roses Cupid wore ?
Or why should it be ever night
Where it was day before ?
Or why should women have a tongue,
Or why should it be cursed,
In being, like my Second, long,
And louder than my First ?

XXXII. Exclamations in an interrogative form take a mark of exclamation after them, not a point of interrogation. (See Rule XXXV.)

XXXIII. A point of interrogation enclosed within brackets is sometimes used to indicate that there is a doubt whether the statement preceding it is true, or whether the expression preceding it is well applied, or that some statement or expression is made or used ironically.

While you are revelling in the delights (?) of the London season, I am leading a hermit life, with no companions save my books.

THE MARK OF EXCLAMATION.

XXXIV. The mark of exclamation is placed after interjections and words used interjectionally; that is to say, after expressions of an exclamatory nature. The exclamation may be one of surprise, or of fear, or the utterance of a wish, a command, or a prayer.

Quick ! Begone ! Out of my sight !
Heaven preserve us !
Would that better feelings moved them !
O Lord, be merciful unto me, a sinner !

Interjections are not always followed immediately, and are sometimes not followed at all, by a mark of exclamation. No rule can be given more precise than this: (1) That we should not insert a mark of exclamation immediately after an interjection, unless we should make a distinct pause after it in speaking; and (2) that no mark of exclamation is to be used at all, unless the exclamatory nature of the sentence is more or less strongly marked. It is useful to notice the difference between "O" and "Oh." The former is used only before the vocative case, and never has a mark of exclamation, or indeed any point, placed immediately after it.

Alas ! all our hopes are blasted.
Lo, he cometh !
O Dido, Dido, most unhappy Dido !
Unhappy wife, still more unhappy widow !
Oh, do not reckon that old debt to my account to-day !

XXXV. The mark of exclamation is placed after sentences which, though interrogatory in form, are really exclamatory.

How could he have been so foolish !
And shall he never see an end to this state of things ! Shall he never have the due reward of labor ! Shall unsparing taxation never cease to make him a miserable, dejected being, a creature famishing in the midst of abundance, fainting, expiring with hunger's feeble moan, surrounded by a carolling creation !

This rule might be put in another way by saying that a mark of exclamation, and not a point of interrogation, is placed after what are called rhetorical questions, or statements made more striking by being put in the form of questions. They are not asked for the sake of receiving a direct answer, and are in reality exclamations. Still all rhetorical questions are not thus punctuated ; the point of interrogation is sometimes more effective. The sentences quoted under Rule XXXI. would lose much of their force if marks of exclamation were used. In each case we must decide whether the sentence strikes us most as a question or as the expression of emotion.

XXXVI. The mark of exclamation is sometimes placed after an ironical statement.

They did not fight, tens against thousands ; they did not fight for wives and children, but for lands and plunder : therefore they are heroes !

The mark of exclamation keeps up the semblance of seriousness which is of the essence of irony.

XXXVII. The mark of exclamation is placed after the statement of some absurdity.

He has been laboring to prove that Shakespeare's plays were written by Bacon !

To him the parliamentary vote was a panacea for all human ills, and the ballot-box an object as sacred as the Holy Grail to a knight of the Round Table !

The same reason applies to its use after such sentences as after ironical statements.

XXXVIII. The mark of exclamation may be placed after any impressive or striking thought.

The Angel of Death has been abroad throughout the land : you may almost hear the very beating of his wings !

It may be doubted whether the mark of exclamation is in such cases of any great service ; for the impressiveness of a sentence ought to appear in the sentence itself, or to be given to it by the context. There is a real danger, as the style of many people

shows, in thinking that punctuation is intended to save the trouble of careful composition. In putting the mark after pure exclamations, usage is more or less uniform; with regard to impressive sentences, we are left entirely to our own discretion.

XXXIX. When a sentence contains more than one exclamation, sometimes the mark of exclamation is placed only after the last, sometimes it is placed after each of them, the test being whether or not they are in reality, as well as in form, several exclamations. (Compare Rule XXXI.)

Though all are thus satisfied with the dispensations of Nature, how few
listen to her voice! how few follow her as a guide!

What a mighty work he has thus brought to a successful end, with what
perseverance, what energy, with what fruitfulness of resource!

THE DASH.

XL. The chief purpose of the dash is to indicate that something is left unfinished. Accordingly, it marks a sudden, or abrupt, change in the grammatical structure of a sentence.

When I remember how we have worked together, and together borne misfortune ; when I remember—but what avails it to remember ?

And all this long story was about—what do you think ?

“ We cannot hope to succeed, unless—— ” “ But we must succeed.”

Note that it is the long dash that is used at the end of a sentence.

The full stop is not added where the dash marks an unfinished sentence. But it is common to add the point of interrogation or the mark of exclamation.

XLI. The dash is used to mark a faltering or hesitating speech.

Well—I don’t know—that is—no, I cannot accept it.

XLII. When the subject of a sentence is of such length, or of such complexity, that its connection with the verb might easily be lost sight of, it is sometimes left hanging in the sentence, and its place supplied by some short expression that sums it up. A dash follows the subject when thus abandoned.

Physical Science, including Chemistry, Geology, Geography, Astronomy ; Metaphysics, Philology, Theology ; Economics, including Taxation and Finance ; Politics and General Literature—all occupied by turn, and almost simultaneously, his incessantly active mind.

The colon is sometimes used in such cases ; but the dash seems preferable, as it is the point that marks a change in the structure of a sentence.

XLIII. An unexpected turn of the thought may be marked by the dash.

He entereth smiling and—embarrassed. He holdeth out his hand to you to shake, and—draweth it back again. He casually looketh in about dinner-time—when the table is full. He offereth to go away, seeing you have company—but is induced to stay.

XLIV. The dash is sometimes used instead of brackets before and after a parenthesis.

This was among the strongest pledges for thy truth, that never once—no, not for a moment of weakness—didst thou revel in the vision of coronets and honor from man.

XLV. The dash is sometimes used instead of the colon, where the word “namely” is implied, but is not expressed.

The most extreme example of such theories is perhaps to be found in the attempt to distribute all law under the two great commandments—love to God, and love to one's neighbor.

In this sentence, however, the colon is preferable. (See Rule XXVI.) The dash should be used for this purpose only when it is necessary to use the colon in the same sentence for other purposes.

XLVI. The dash is used in rhetorical repetition; for instance, where one part of the sentence, such as the subject, is repeated at intervals throughout the sentence, and the rest of the sentence is kept suspended.

Cannot you, in England—cannot you, at this time of day—cannot you, a House of Commons, trust to the principle which has raised so mighty a revenue?

XLVII. A dash following a full stop occurs between the side-heading of a paragraph and the paragraph itself.

Extent and Boundaries.—England (including Wales) is bounded on the north by Scotland; on the west by the Irish Sea, St. George's Channel, and the Atlantic Ocean; on the south by the English Channel; and on the east by the German Ocean.

XLVIII. When we place after a quotation the name of the author from whom it is taken, the full stop and the dash are used in the same way.

"One touch of nature makes the whole world kin."—*Shakespeare*.

XLIX. The dash is sometimes used in place of, or in addition to, other points, in order to indicate a pause greater than usual.

Now where is the revenue which is to do all these mighty things ? Five-sixths repealed—abandoned—sunk—gone—lost for ever.

The highest rank ;—a splendid fortune ;—and a name, glorious till it was yours,—were sufficient to have supported you with meaner abilities than I think you possess.

There is seldom any reason for the use of double points. In the last example they cannot be said to be of any real service. But the dash may sometimes be rightly employed in addition to the full stop, in order to mark a division of discourse midway between the sentence and the paragraph. Even Cobbett, who abhors the dash, permits it to be used for this purpose. The report of a conversation is often printed in this way.

BRACKETS (OR THE PARENTHESIS).*

L. When a clause not strictly belonging to a sentence is thrown in, so to speak, in passing, the clause is enclosed within brackets.

It is said, because the priests are paid by the people (the pay is four shillings per family yearly), therefore they object to their leaving.

In full confidence of this unalterable truth, I now (*quod felix faustum-que sit*) lay the first stone of the Temple of Peace.

Over and above the enclosing brackets, a parenthesis causes no change in the punctuation of the sentence that contains it ; in other words, if we were to omit the parenthesis, no change ought to be necessary in the punctuation of the rest of the sentence. The comma is inserted after the parenthesis in the first example, because the comma would be needed even if there were no parenthesis.

In the second example, there would be no comma before "lay," if there were no parenthesis ; accordingly the comma is not to be inserted merely because there is a parenthesis. A parenthesis is sufficiently marked off by brackets.

Observe also that the comma in the first example is placed after, not before, the parenthesis. The reason for this is that the parenthesis belongs to the first part of the sentence, not to the second.

LI. A complete sentence occurring parenthetically in a paragraph is sometimes placed within brackets.

Godfrey knew all this, and felt it with the greater force because he had constantly suffered annoyance from witnessing his father's sudden fits of unrelentingness, for which his own habitual irresolution deprived him of

* It seems better to use the term "brackets" both for the curved and for the square brackets. "Parenthesis" can then be kept to its proper use, as the name for the words themselves which form the break in the sentence. We may note that in like manner the terms "comma," "colon," "semicolon," originally signified divisions of a sentence, not marks denoting the divisions. "Period" meant a complete sentence ; and it still retains the meaning, somewhat specialized.

all sympathy. (He was not critical on the faulty indulgence which preceded these fits ; *that* seemed to him natural enough.) Still there was just the chance, Godfrey thought, that his father's pride might see this marriage in a light that would induce him to hush it up, rather than turn his son out and make the family the talk of the country for ten miles round.

Note that the full stop should be placed inside, not outside, the brackets.

LII. Where, in quoting a passage, we throw in parenthetically something of our own, we may use square brackets.

Compare the following account of Lord Palmerston : “I have heard him [Lord Palmerston] say that he occasionally found that they [foreign ministers] had been deceived by the open manner in which he told them the truth.”

“The *Leviathan* of Hobbes, a work now-a-days but little known [and not better known now than in Bentham's time], and detested through prejudice, and at second-hand, as a defence of despotism, is an attempt to base all political society upon a pretended contract between the people and the sovereign.”—*Principles of Legislation*.

To use the square brackets in this way is often more convenient than to break the inverted commas and to begin them again. But in case of the word *sic*—where it is inserted in a quotation to point out that the word preceding it is rightly quoted, and is not inserted by mistake—the ordinary brackets are used.

“The number of inhabitants were (*sic*) not more than four millions.”

Another case may be mentioned in which the square brackets are used : where in the passage quoted some words have been lost, and have been filled in by conjecture. Prof. Stubbs quotes from one of the Anglo-Saxon laws :

“If ceorls have a common meadow, or other partible land to fence, and some have fenced their part, some have not, and [strange cattle come in and] eat up the common corn or grass, let those go who own the gap and compensate to the others.”

INVERTED COMMAS.

LIII. When we quote without any change the words of another person, they are enclosed within inverted commas. If they are quoted in the indirect form, or if we quote merely the substance, and neglect the exact words, inverted commas are not used.

Thereupon the mob bursts in and inquires, "What are you doing for the people?"

Thereupon the mob bursts in and inquires what you are doing for the people.

He says: "There is no property of any description, if it be rightfully held, which had not its foundation in labor."

He frequently calls them "absurd," and applies to them such epithets as "jargon," "fustian," and the like.

The last sentence might be written without inverted commas. By using them we call special attention to the fact that these were the words actually employed, and are not simply words like them.

So, in a passage quoted in the indirect form, if part be quoted exactly, it is placed within inverted commas.

The Duke of Portland warmly approved of the work, but justly remarked that the king was not "so absolute a thing of straw" as he was represented in it.

Words referred to simply as words are either placed within inverted commas or put in italics.

The word "friendship," in the sense we commonly mean by it, is not so much as named in the New Testament.

LIV. When a quotation is interrupted, as in the report of a conversation, each continuous part of the quotation is enclosed within inverted commas.

"Pardon me, madam," answered Henry, "it was of one Silas Morton I spoke."

LV. When a quotation occurs in another quotation, single inverted commas are used for the former.

"What have you done?" said one of Balfour's brother officers. "My duty," said Balfour firmly. "Is it not written, 'Thou shalt be zealous even to slaying'?"

Some writers use the single commas in ordinary cases. For the inner quotation they would then use the double commas.

LVI. A word that is not classical English, or is used in a sense in which it is not classical English, is either enclosed within inverted commas or italicized.

Those that have "located" (*located*) previous to this period are left in undisputed possession, provided they have improved the land.

Before long, Beckey received not only "the best" foreigners (as the phrase is in our noble and admirable society slang), but some of "the best" English people too.

Foreign words are always italicized. (Rule LXIV.)

LVII. The titles of books, of essays, and of other compositions; the names of periodicals; and the names of ships, are either enclosed within inverted commas or italicized.

In these "Miscellanies" was first published the "Art of Sinking In Poetry," which, by such a train of consequences as usually passes in literary quarrels, gave in a short time, according to Pope's account, occasion to the "Dunciad."

The "Emily St. Pierre" (or *Emily St. Pierre*), a British ship, was captured on the 18th March, 1862.

It appeared in the "London Gazette" (or *London Gazette*).

The names of periodicals and of ships are more often written in italics than enclosed within inverted commas.

LVIII. If a quotation contains a question, the point of interrogation stands within the inverted commas.

In a voice which was fascination itself, the being addressed me, saying, "Wilt thou come with me? Wilt thou be mine?"

LIX. If an interrogative sentence ends with a quotation, the point of interrogation stands outside the inverted commas.

What does this honorable person mean by "a tempest that outrides the wind"?

Observe how in the example given under Rule LV., the point of interrogation stands within the double inverted commas, but outside the single inverted commas.

LX. If an interrogative sentence ends with a quotation which is itself interrogatory, the point of interrogation is placed outside the inverted commas.

Hast thou never cried, "What must I do to be saved"?

The reason is, that the question to be answered is not the quoted question, but "hast thou never cried?" No writer has been bold enough to insert two points of interrogation.

LXI. The last three rules apply also to exclamatory sentences.

- (1) But I boldly cried out, "Woe unto this city!"
- (2) Alas, how few of them can say, "I have striven to the very utmost!"
- (3) How fearful was the cry: "Help, or we perish"!

LXII. Where an interrogative sentence ends with a quotation of an exclamatory nature, or an exclamatory sentence ends with a quotation of an interrogative nature, it seems better to place at the end both the point of interrogation and the mark of exclamation, the one inside, the other outside, the inverted commas.

Do you remember who it was that wrote
 "Whatever England's fields display,
 The fairest scenes are thine, Torbay!"?

How much better to cease asking the question, "What would he have done in different circumstances?"!

Where inverted commas are not used, it seems sufficient to have only one point, which must be the one required by the whole sentence, not by the quotation.

Do you remember the passage where Burke alludes to the old warning of the Church—*Sursum corda*?

ITALICS.

LXIII. Words to be specially emphasized may be put in italics. In writing, the substitute for italics is underlining.

What, it may well be asked, can the interests of the community be those of—I do not say *an* individual, but—the individual?

The voice can unmistakably indicate what are the emphatic words ; but italics, only a feeble substitute, ought not to be used unless every other means of emphasizing fail. Many writers of authority have strongly, and very justly, condemned the too frequent use of them.

Double underlining in letter-writing need not be here adverted to. If the person to whom one writes a letter is likely to read it without appreciation or care, one is entitled to adopt any means that will insure attention. But if double underlining is allowable only on this ground, general rules are obviously of no use.

LXIV. Words from a foreign language which have not become classical English words, are written in italics.

The slightest *double entendre* made him blush to the eyes.

Knowledge of French is a *sine qua non*.

When foreign words become English, they are no longer italicized. Among such words are : *rationale*, *aid-de-camp*, *quartette*, *naïve*, *libretto*. It is often a matter of discretion to say whether a word is so far naturalized that it should be written in the ordinary way.

LXV. Names of newspapers and magazines, and names of ships, are generally written in italics ; as the *Times*, the *Fortnightly Review*, the *Great Eastern*.

THE HYPHEN.

LXVI. The hyphen is used between the component parts of some compound words.

Paper-knife; book-keeping; coal-pit; water-carrier; printing-press; sea-water; man-of-war; now-a-days; high-art decoration; good-looking.

There is no rule to distinguish the compound words that take a hyphen from those that do not. If one be in doubt about a particular word, the best thing to do is to refer to a dictionary.

LXVII. When one syllable of a word ends with a vowel, and the next syllable begins with the same vowel, the hyphen is placed between the syllables to indicate that the two vowels do not form a diphthong, that is, that they should not be pronounced together.

Co-operative; co-ordinate; pre-eminently; re-establish; re-echo.

In the same way the hyphen sometimes insures that two consonants shall be pronounced separately; as in "book-keeping," "shell-less," "cock-crow," "sword-dance."

LXVIII. As a rule, a hyphen should not be placed after a simple prefix: "contravene," "preternatural," "hyper-critical," "bilateral."

To this there are some exceptions:

(a) "Anti-religious," "ultra-liberal," "semi-lunar," "co-eval." In these words the pronunciation is more clearly marked by inserting the hyphen. Compare "antiseptic," "antinomian," "ultra-montane," "semicircle."

Perhaps among these exceptions should also be included such words as "pseudo-critic," "non-ego," "non-existent." Compare "pseudonym," where the prefix is contracted, and "nonentity." Words like "pre-eminent," divided for the same reason, have already been noted.

(b) "Re-creation," "re-mark." The hyphen distinguishes the etymological meaning of these words as distinguished from their derived and ordinary meaning.

(c) "Pre-Norman," "anti-Darwinian," "philo-Turk." If the capital letter be retained where a prefix is put to a proper name, the hyphen is obviously necessary.

LXIX. When a number is written in words and not in figures, the words making up the number, if there be more words than one, are in certain cases separated from each other by the hyphen.

The numbers to which this rule applies are the cardinal and the ordinal numbers from twenty-one and twenty-first to ninety-nine and ninety-ninth inclusive. The hyphen is used also when the words are inverted ; as "four-and-thirty," "six-and-fortieth."

LXX. Fractional parts written in words are separated in the same way, a hyphen being placed between the numerator and denominator ; as "two-thirds," "three-sixteenths."

But if the word "part," or the word "share" follows, the hyphen is not used ; as "two third parts."

LXXI. Several words may be joined by hyphens, in order to indicate that they are to be read together.

The I-believe-of-Eastern-derivation monosyllable "Bosh."

Additional restrictions were advocated in the cases of mothers-of-young-children employed in factories.

As this last sentence stands, the hyphen is really the only means of making it perfectly clear that those who are referred to as employed in factories are the mothers, not the children. Hyphens are sometimes used in cases like the following : "A never-to-be-forgotten event," "peace-at-any-rate principles." They are almost invariably used in "well-to-do," etc.



LXXII. The prefix "a" before the gerund is followed by a hyphen.

They went a-hunting.
I lay a-thinking.

Note that "agoing" is not divided.

LXXIII. When a word is divided at the end of a line, part of the word being in the next line, a hyphen is placed after the part at the end of the line.

So far as rules can be given for the division of the word, it may be said :

(a) The division must be at the end of a syllable. The syllable according to etymological derivation, and the syllable according to pronunciation, are not always the same. In case of conflict the pronunciation is to be the guide.

(b) The part in the next line should, if possible, begin with a consonant. An examination of a number of words will show that this is only another way of saying that we should be guided by pronunciation.

(c) Double letters are divided; as "at-tract," "profes-sion," "diffi-culty."

The following examples are given consecutively from a book taken at random. This seems the best way of illustrating the rule :

Con-fidently; investi-gated; some-thing; institu-tion; diffi-culty; at-tractions; ex-clusively; kins-man; self-organized; en-tangled; col-lective; intermis-sion; ma-terials; chan-cellor; col-lege; indus-trious; sub-ject; his-tory; con-dition; Low-landers; or-ganization; re-cognized; in-famous.

Some selected examples may be also given :

Resem-blance; hum-ble; se-cond; trans-lator; justifi-able; east-ern; endea-vor.

THE APOSTROPHE.

LXXIV. The apostrophe is used to indicate that some letter or letters of a word are left out.

"E'er" for "ever," "can't" for "cannot," "don't" for "do not," "gin" for "begin."

The apostrophe is not used when the word, though contracted in the middle, retains its original pronunciation; as "Dr," "Mr." But it is used where the contraction is at the end of the word: "tho'," "Peterboro'."

LXXV. The apostrophe marks the possessive case of nouns. The following rules determine where it is to be placed:

Nouns in the singular number—

(1) The letter "s" is added, and the apostrophe is placed before it.

The king's abode. A patriot's reward.

(2) If the nominative singular of the noun ends in "s," another "s" is not added if the repetition of hissing sounds would be displeasing to the ear. The apostrophe is then placed at the end of the word.

Hercules' club. Augustus' dignity.

Words of one syllable follow the first rule: "James's share." Some words of two syllables follow the first rule, some the second: "The princess's birthday;" "Francis' style."

Nouns in the plural number—

(1) The apostrophe is placed after the "s" of the plural.

Boys' clothing. Our friends' troubles.

(2) If the plural do not end in "s," an "s" is added, and the apostrophe is placed before it.

Men's opinions. The children's pleasure.

LXXVI. The apostrophe is used before the "s" of the plural when single letters are used as words.

Mind your p's and q's.
He does not dot his i's nor cross his t's.

MARKS OF ELLIPSIS.

LXXVII. When, in the middle of a quotation, a part is omitted, several asterisks or several full stops are placed in a line to mark the omission.

Clarendon makes the following remark about Lord Falkland: " Yet two things he could never bring himself to whilst he continued in that office, that was to his death; for which he was contented to be reproached for omissions in a most necessary part of his place. The one, employing of spies, or giving any countenance or entertainment to them. * * * The other, the liberty of opening letters, upon a suspicion that they might contain matter of a dangerous consequence." (One sentence omitted.)

"The French and Spanish nations," said Louis XIV., "are so united that they will henceforth be only one. . . . My grandson, at the head of the Spaniards, will defend the French. I, at the head of the French, will defend the Spaniards."

"He who in former days," wrote Horace Walpole of his father, "was asleep as soon as his head touched the pillow . . . now never sleeps above an hour without waking."

If the passage omitted be of very considerable length, for instance if it be a complete paragraph, or if a line of poetry be omitted, the asterisks are placed in a line by themselves. There is a tendency to confine the asterisk to such cases, and to use the full stop for shorter ellipses. If a complete sentence be omitted, the number of additional full stops is generally four; if a passage be omitted in the middle of a sentence, the number is generally three.

When some of the letters of a name are omitted, their place is supplied by a line or dash, whose length depends on the number of letters omitted.

The scene of our story is laid in the town of B——. There was one H——, who, I learned in after days, was seen expiating some maturer offence in the hulks.

Blakesmoor in H——shire.

REFERENCES TO NOTES.

Notes are generally placed at the foot of a page ; though sometimes they are collected at the end of a chapter, or even at the end of a book. Various devices are in use for indicating the passage in the text to which a note refers.

(1) The six reference signs: the "asterisk" (*), the "dagger" (†) (also called the "obelisk"), the "double dagger" (‡), the "section" (§), the "parallel" (||), the "paragraph" (¶). They are suitable only where the notes are placed at the foot of a page, and are invariably used in the order in which we have mentioned.

If the number of notes in one page exceeds six, the signs are doubled. The seventh note is marked thus: ** ; the eighth, †† ; the ninth, ‡‡ ; and so on. But it is better, in cases where the notes are so numerous, to use other means of reference.

(2) Figures: either within parenthesis, as (1), (2), (3), &c.; or, more usually, printed in the raised or "superior" form, as 1 2 3, &c. Sometimes the first note in each page is marked 1 ; but it is now common, in books divided into chapters, to mark the first note in each chapter with 1, and then go on with continuous numbers to the end of the chapter.

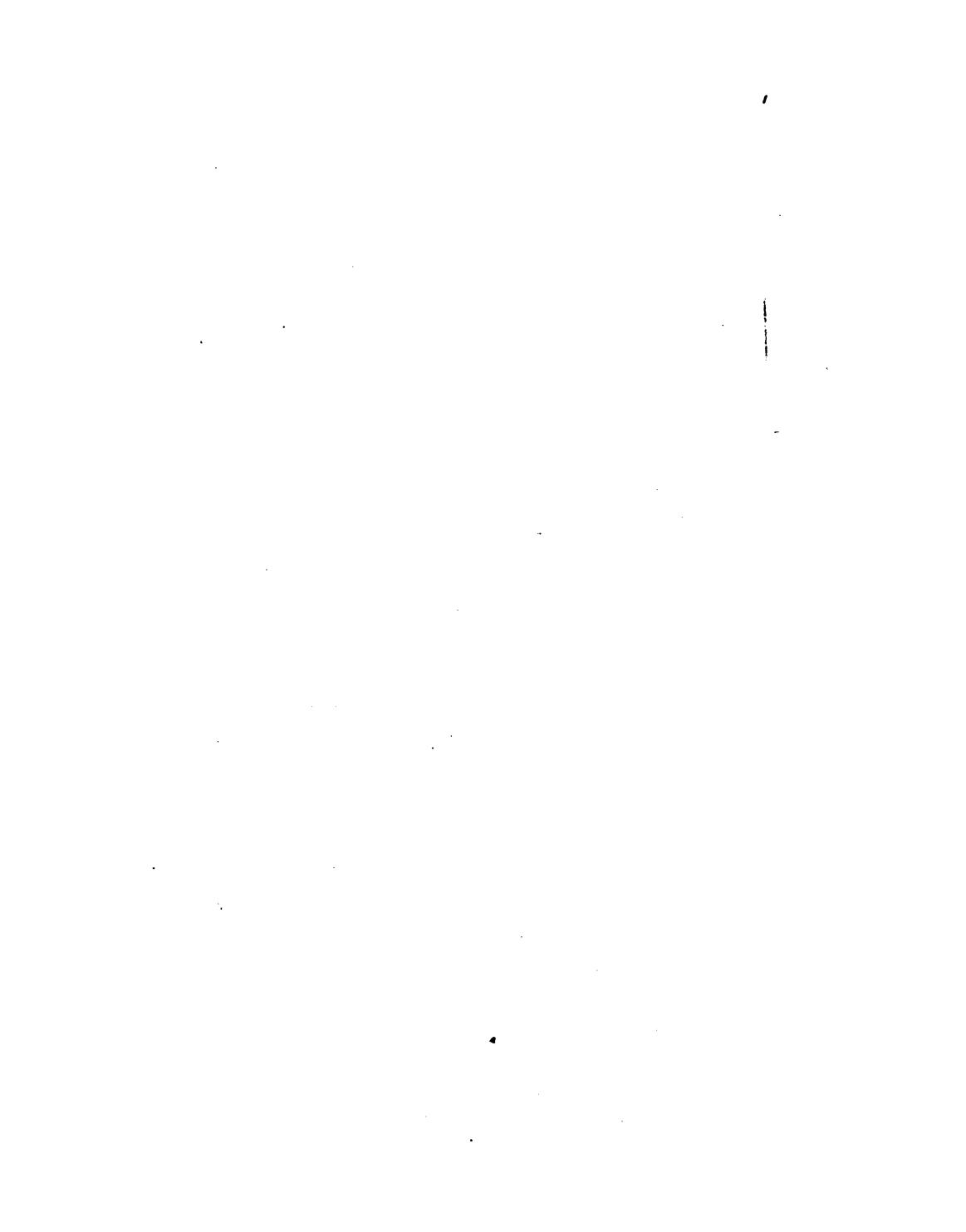
"Superior" figures are now the most usual marks of reference in English books.

(3) Letters ; which also may either be placed within parenthesis or be printed in "superior" form: (a), (b), (c), &c., or a b c, &c. Italic letters are sometimes used. As a rule the first note in each page is marked (a) or a. If in one page there are more notes than there are letters in the alphabet (which sometimes happens), we go to (aa), (bb), (cc), &c., aa bb cc. The letter "j" is often omitted.

It is less common to make the letters continuous from page to page.

The sign, whatever it may be, is placed at the beginning of the

note, and also in the text immediately after the part to which the note refers. The note may refer to a whole sentence, to a part of a sentence, even to a single word ; the sign is placed as the case may be at the end of the sentence, at the end of the part referred to, or after the single word.



1st "Fourth for the Price!" Marshall.
HOW TO CORRECT A PAINTER'S PROOF.

1. Antiquity, like every other
2. quality that attracts the notice
3. of mankind, has, undoubtedly
4. votaries that reverence it, not
5. from reason, but from preju-
6. dice. Some seem to admire
7. indiscriminately whatever has
8. been long preserved, without
9. considering that time has some
10. times co-operated with chance;
11. all perhaps are more willing to
12. honor present than past ex-
13. cellence; and the the mind
14. contemplates genius through
15. the shades of age, as the eye
16. views the sun through artificial
17. surveys. opacity, the great contention
18. of criticism, is to find the faults
19. of the moderns, the beauties ^{and} of
20. the ancients. ¹⁵ run on
21. While an author is yet living, ¹⁴ we
22. estimate his powers by his ¹⁶
23. worst performances; and when
24. he is dead, To works, however, ¹⁷ new
25. of which the excellence is not
26. gradual, but absolute, and defi-
27. nite and comparative; to works,
28. raised not upon principles de-
29. demonstrative and scientific, but ¹⁸ the
30. appealing wholly to observa- ¹⁹
31. tion and experience, neither ²⁰
32. test can be applied than length ²¹ in caps,
33. of duration, and continuance of ²²
34. events. ²³ we rate them by hicks.

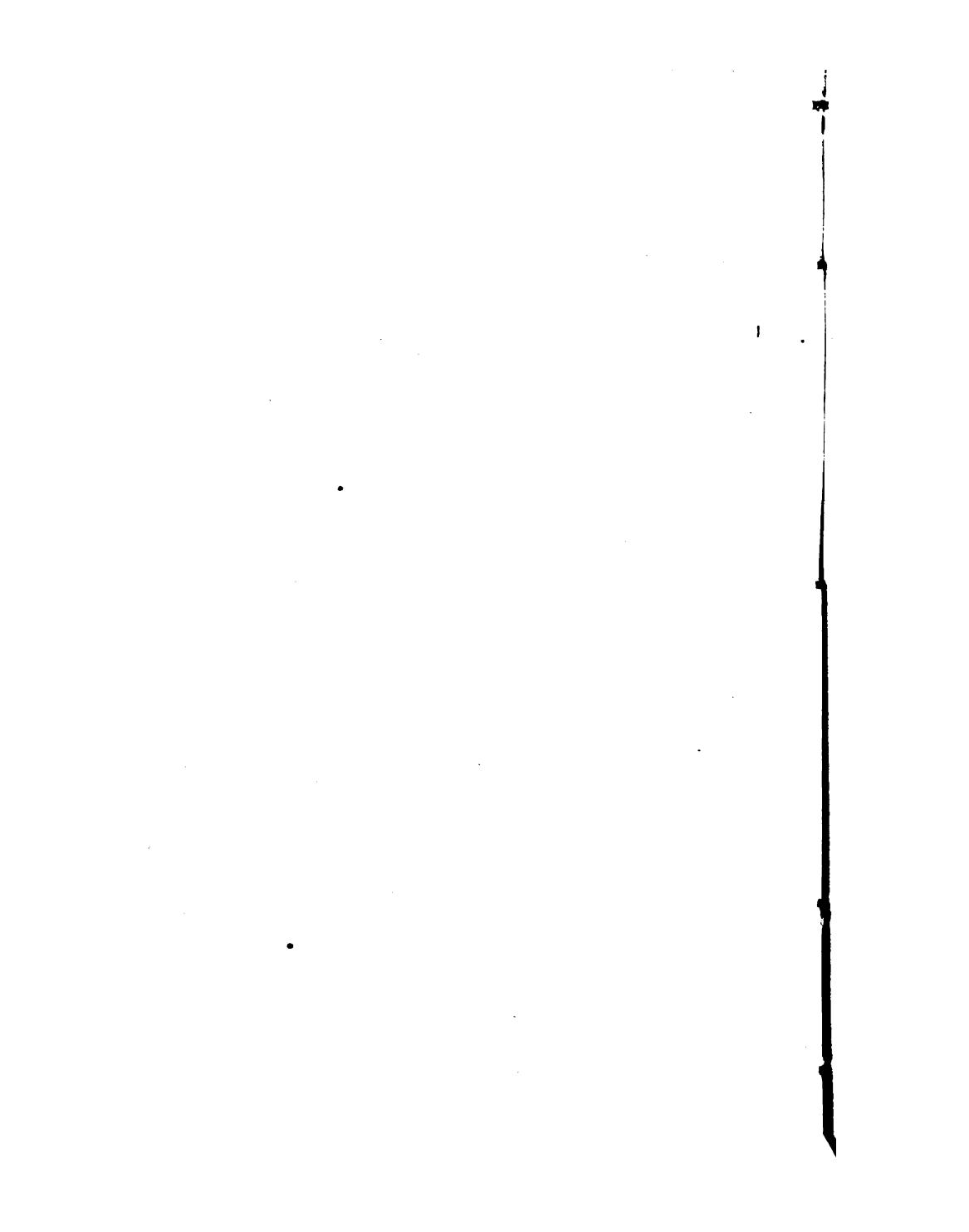
EXPLANATION.

1. Where a word is to be changed from small letters to capitals, draw three lines under it, and write *caps* in the margin.
2. Where there is a wrong letter, draw the pen through it, and make the right letter opposite in the margin.
3. A letter turned upside down.
4. The substitution of a comma for another point, or for a letter put in by mistake.
5. The insertion of a hyphen.
6. To draw close together the letters of a word that stand apart.
7. To take away a superfluous letter or word, the pen is struck through it and a round top *d* made opposite, being the contraction of *deletetur*—expunge.
8. Where a word has to be changed to Italic, draw a line under it and write *Ital.* in the margin; and where a word has to be changed from Italic to Roman write *Rom.* opposite.
9. When words are to be transposed, three ways of marking them are shown; but they are not usually numbered unless more than three words have their order changed.
10. The transposition of letters in a word.
11. To change one word for another.
12. The substitution of a period or a colon for any other point. It is customary to encircle these two points with a line.
13. The substitution of a capital for a small letter.
14. The insertion of a word or of a letter.
15. When a paragraph commences where it is not intended, connect the matter by a line, and write in the margin opposite *reson*.
16. Where a space or a quadrat stands up and appears, draw a line under it, and make a strong perpendicular line in the margin.
17. When a letter of a different size from that used, or of a different face, appears in a word, draw a line either through it or under it, and write opposite *w/f.* for "wrong fount."
18. The marks for a paragraph, when its commencement has been omitted.
19. When a word or words have been struck out, and it is subsequently decided that they shall remain, make dots under them, and write the word *stet* in the margin.
20. The mark for a space where it has been omitted between two words.
21. To change a word from small letters to small capitals, make two lines under the word, and write *sm. caps.* opposite. To change a word from small capitals to small letters, make one line under the word, and write in the margin *l. c.* for "lower case."
22. The mark for the apostrophe; and also the marks for inverted commas.
23. The manner of marking an omitted passage when it is too long to be written in the side margin. When this occurs, it may be written either at the top or the bottom of the page.
24. Marks when lines or words are not straight.

When corrected, the passage given on the previous page would read as follows—

ANTIQUITY, like every other quality that attracts the notice of mankind, has undoubtedly votaries that *reverence* it, not from reason, but from prejudice. Some seem to admire indiscriminately whatever has been long preserved, without considering that time has sometimes co-operated with chance; all perhaps are more willing to honor past than present excellence; and the mind contemplates genius through the shades of age, as the eye surveys the sun through artificial opacity. The great contention of criticism is to find the faults of the moderns and the beauties of the ancients. While an author is yet living, we estimate his powers by his worst performances; and when he is dead, we rate them by his best.

To works, however, of which the excellence is not absolute and definite, but gradual and comparative; to works, not raised upon principles demonstrative and scientific, but appealing wholly to observation and experience, no other test can be applied than LENGTH of duration and continuance of esteem.



DICTIONARY OF ENGLISH SYNONYMS.

NEARLY TWENTY THOUSAND SYNONYMOUS OR PARALLEL EXPRESSIONS, SELECTED WITH GREAT CARE FROM THE QUARTO DICTIONARIES OF WEBSTER AND WORCESTER, CRABB'S SYNONYMS, GRAHAM'S ENGLISH SYNONYMS, SOULE'S ENGLISH SYNONYMS AND ROGET'S THESAURUS OF WORDS AND PHRASES. WITH CROSS-REFERENCES TO WORDS OF OPPOSITE OR CONTRARY MEANING.

[From Gaskell's Compendium of Forms.]

An ungraceful repetition of the same word several times in a sentence not only destroys its beauty, but denotes a poverty of language. While it is easy to commit this error, it is often difficult to call to mind the precise word best adapted to express the particular thought.

The dictionary here presented is designed to obviate this difficulty and to serve as a practical guide to aptness and variety of diction.

EXAMPLE.

He was an *accomplished* speaker, *accomplished* in manners, *accomplished* in speech, *accomplished* in debate, and *accomplished* in his choice of words.

IMPROVED.

He was an *accomplished* speaker, *polished* in manners, *faultless* in speech, *skillful* in debate, and *elegant* in his choice of words.

See the word *accomplished* with its synonyms, in the dictionary.

EXAMPLE.

A diligent scholar may *acquire* knowledge, *acquire* celebrity, *acquire* rewards, *acquire* prizes, and *acquire* high honor, though he *acquire* no money.

IMPROVED.

A diligent scholar may *acquire* knowledge, *gain* celebrity, *obtain* rewards, *win* prizes, *get* high honor, though he *earn* no money.

EXAMPLE.

How strangely are the opinions of men *changed* by a *change* in their condition!

IMPROVED.

How strangely are the opinions of men *altered* by a *change* in their condition!

NOTE.—The following abbreviations are used to designate the parts of speech: *a.* stands for adjective; *adv.*, adverb; *conj.*, conjunction; *interj.*, interjection; *n.*, noun; *prep.*, preposition; *p.p.*, past participle; *v.*, verb.

A

ABANDON, *v.* 1. Desert, forsake, relinquish, leave, quit, drop. 2. Cede, surrender, yield, forgo, resign, renounce. *Keep.*

ABANDONED, *a.* 1. Deserted (etc.). 2. Corrupt, depraved, profligate, reprobate, sinful, wicked, vicious, heinous, criminal, vile, odious, detestable, dissolute, shameless, graceless, lost, unprincipled, incorrigible, irreclaimable. *Virtuous.*

ABASE, *v.* Humble, humiliate, disgrace, dishonor, degrade. *Exalt.*

ABASH, *v.* Discompose, disconcert, confuse, confound, snub, shame, mortify. *Embolden.*

ABATE, *v.* 1. Diminish, lessen, reduce, relax. 2. Mitigate, moderate, allay. 3. Suppress, remove, terminate. *Augment.*

ABBREVIATE, *v.* Curtail, shorten, abridge, contract, condense, epitomize. *Lengthen.*

ABHOR, *v.* Hate, loathe, detest, abominate. *Like.*

ABIDE, *v.* Sojourn, live, reside, inhabit, dwell. *Depart.*

ABILITY, *n.* 1. Capacity, faculty, endowment, calibre. 2. Aptness, aptitude, power, potency. *Inability.*

ABJECT, *a.* Mean, low, worthless, despicable, vile, base, squalid, slavish, menial. *Lofty.*

ABOLISH, *v.* 1. Abrogate, repeal, revoke, annul, cancel. 2. Overthrow, disestablish. *Establish.*

ABOMINABLE, *a.* Hateful, execrable, damnable, detestable, hellish. *Delectable.*

ABRIDGE, *v.* Curtail, abbreviate, lessen, reduce, compress, contract. *Extend.*

ABRUPT, *a.* 1. Broken, rough, rugged, craggy, precipitous. 2. Sudden, hasty. *Equable.*

ABSOLUTE, *a.* 1. Real, positive, certain. 2. Arbitrary, despotic, tyrannical. 3. Independent, perfect, unrestricted. *Limited.*

ABSTINENCE, *n.* Temperance, moderation, soberness, forbearance, fast. *Intemperance.*

ABSTRUSE, *a.* Abstract, profound, recondite, subtle, "occult, hidden. *Clear.*

ABSORB, *a.* Silly, foolish, nonsensical, stupid, senseless, irrational, ridiculous, preposterous. *Reasonable.*

ABUNDANCE, *n.* Richness, copiousness, profusion, exuberance, overflow. *Scarcity.*

ABUSE, *v.* 1. Pervert, misuse. 2. Injure, maltreat. 3. Vilify, revile, traduce, defame. *Honor, use.*

ACCEPT, *v.* Receive, take, assent to, agree to. *Reject.*

ACCEPTABLE, *a.* Grateful, gratifying, pleasing, welcome. *Unacceptable.*

ACCIDENTAL, *a.* Incidental, casual, contingent. *Preconcerted.*

ACCOMMODATE, *v.* 1. Fit, suit, adapt, adjust. 2. Oblige, serve, assist. *Disoblige.*

ACCOMPLISH, *v.* Perform, effect, execute, achieve, consummate. *Fail.*

ACCOMPLISHED, *a.* Ripe, skillful, proficient, polished, refined, polite, elegant, faultless. *Awkward.*

ACCOUNT, *n.* Narrative, relation, recital, detail, explanation, report, history. *Falsification.*

ACCRUE, *v.* Come, arise, spring, proceed, result, ensue. *Cause.*

ACCUMULATE, *v.* Collect, pile, amass, gather, store, garner, hoard. *Scatter.*

ACCURATE, *a.* Correct, close, true, strict, nice, just, severe, exact, precise. *Inaccurate.*

ACCUSE, *v.* Charge, tax, arraign, incite, criminate. *Exonerate.*

ACHIEVE, *v.* See *Accomplish.*

ACKNOWLEDGE, *v.* Admit, concede, avow, recognize. *Deny.*

ACQUAINT, *v.* Tell, inform, notify, apprise, familiarize. *Misinform.*

ACQUIRE, *v.* Obtain, attain, get, gain, procure, secure, win, earn. *Lose.*

ACQUIT, *v.* Clear, absolve, exculpate, exonerate. *Convict.*

ACTIVE, *a.* 1. Brisk, alert, nimble, quick, agile. 2. Busy, energetic, diligent, assiduous. *Sluggish.*

ACTUALLY, *adv.* Indeed, really, truly, verily, positively. *Negatively.*

ACUTE, *a.* 1. Pointed, sharp. 2. Pungent, exquisite, intense. 3. Sagacious, discerning, quick, sharp, keen, shrewd, astute. *Dull.*

ADDRESS, *n.* 1. Speech, harangue, oration. 2. Direction. 3. Skill, cleverness, tact. *Stupidity.*

ADHERE, *v.* Cling, stick, cleave, cohere. *Loosen.*

ADJACENT, *a.* Near, bordering, adjoining, contiguous. *Asunder.*

ADJUST, *v.* 1. Arrange, rectify. 2. Settle, reconcile. 3. Suit, adapt. *Disarrange.*

ADMIRABLE, *a.* Fine, excellent, rare, matchless, incomparable, perfect. *Executable.*

ADMIRATION, *n.* Liking, esteem, love. *Dislike.*

ADMIT, *v.* Grant, concede, confess. 2. Let in. *Deny.*

ADMONISH, *v.* Reprove, apprise, notify, forewarn. *Recommend.*

ADULATION, *n.* Flattery, excessive praise. *Betrayal.*

ADVANCEMENT, *n.* Preferment, promotion, progression. *Retrogression.*

ADVENTURE, *n.* 1. Venture, stake, risk, speculation. 2. Incident, accident, occurrence, event.

ADVERSITY, *n.* Trouble, misfortune, woe, disaster, affliction, calamity, distress, misery. *Prosperity.*

ADVERTISE, *v.* Announce, declare, proclaim, trumpet, publish. *Conceal.*

ADVICE, *n.* 1. Recommendation, counsel, caution. 2. Word, information, intelligence, tidings.

AFFABLE, *a.* Free, open, civil, sociable, easy, gracious, urbane, well bred, courteous. *Uncivil.*

AFFECTION, *n.* Kindness, liking, partiality, fondness, endearment, attachment, love. *Disaffection.*

AFFLICT, *v.* Trouble, distress, plague, persecute, harass, torment. *Please.*

AFFRONT, *v.* Insult, abuse, outrage. *Respect.*

AGENT, *n.* Representative, factor, substitute, middleman. *Principal.*

AGGREGATE, *n.* Total, lump, gross amount. *Part.*

AGILE, *a.* See *Active.*

AGITATION, *n.* 1. Emotion, excitement, tremor. 2. Commotion, tumult. 3. Debate, discussion. *Tranquillity.*

AGREE, *v.* 1. Concur, unite. 2. Engage, contract, stipulate. 3. Assent, acquiesce. *Disagree.*

AID, *v.* Abet, assist, help. *Resist.*

ALARM, *n.* Apprehension, fright, dismay. *Confidence.*

ALERT, *a.* See *Active.*

ALIMENT, *n.* Food, sustenance, nourishment.

ALLAY, *v.* Soften, moderate, lessen, ease, mollify, alleviate. *Excite.*

ALLEVIATE, *v.* Lighten, mitigate, allay, relieve. *Excite.*

ALLIANCE, *n.* 1. League, confederacy. 2. Affinity.

ALLODIAL, *a.* Independent, not feudal. *Feudal.*

ALLOWANCE, *n.* 1. Stipend, salary, wages, hire, pay. 2. Leave, license.

ALLURE, *v.* Tempt, seduce, entice, decoy.

AMASS, *v.* See *Accumulate.*

AMATORY, *a.* Tender, amorous, passionate.

AMAZEMENT, *n.* Surprise, wonder.

AMBIGUOUS, *a.* Equivocal, dubious, clear.

AMICABLE, *a.* Kind, friendly. *Hostile.*

AMPLE, *a.* 1. Spacious, capacious. 2. Plentiful, abundant. *Insufficient.*

AMUSE, *v.* 1. Divert, entertain, beguile. 2. Delude.

AMUSEMENT, *n.* Pastime, entertainment, diversion, sport, recreation.

ANALOGY, *n.* Parity, simplicity. *Diversity.*

ANTHEMA, *n.* Imprecation, curse.

ANCESTORS, *n.* Forefathers, progenitors.

ANCIENT, *a.* Old, antique, obsolete. *New.*

ANECDOTE, *n.* Story.

ANGER, *n.* Resentment, wrath, ire, indignation, choler, rage, fury.

ANGRY, *a.* Irritated, incensed, passionate, furious, infuriated.

ANGUISH, *n.* Anxiety, pain, distress, agony. *Happiness.*

ANIMAL, *n.* Creature. *2. Beast, brute.*

ANIMATE, *v.* *1. Inspire, enliven, cheer, exhilarate. 2. Incite, impel, urge, stimulate. Depress.*

ANIMATION, *n.* Life, vivacity, spirit. *Apathy.*

ANIMOSITY, *n.* Grudge, enmity, hate, hostility, virulence, malignity. *Liking.*

ANNEX, *v.* Attach, append, tack, join. *Detach.*

ANNOUNCE, *v.* Publish, promulgate, advertise. *Conceal.*

ANNOV, *v.* Inconvenience, disturb, molest, trouble, bore.

ANNUL, *v.* Rescind, abolish, invalidate.

ANSWER, *n.* Response, reply, rejoinder.

ANTERIOR, *a.* Prior, preceding, previous. *Posterior.*

ANTICIPATE, *v.* Foresee, forestall, prevent.

ANTIPATHY, *n.* Aversion, repugnance, dislike, hatred. *Liking.*

ANTIQUE, *a.* Old, ancient, antiquated, obsolete. *New.*

ANXIETY, *n.* Care, solicitude, worry, distress.

ANY, *a.* *1. Any one. 2. Some.*

ANY, *adv.* Somewhat.

APARTMENT, *n.* Lodging room, chamber.

APATHY, *n.* Coldness, dullness, unconcern, torpor. *Animation.*

APE, *v.* Imitate, counterfeit.

APOLOGIZE, *v.* Excuse, exculpate.

APPALL, *v.* Scare, shock, terrify.

APPAREL, *n.* Dress, clothing, raiment, vesture, garments, attire, array, costume, toilet, wardrobe.

APPARENT, *a.* Visible, clear, plain, obvious, evident, manifest. *Ambiguous.*

APPARITION, *n.* Phantom, illusion, vision, ghost.

APPEAR, *v.* *1. Emerge, come into view. 2. Seem, look. Disappear.*

APPEARANCE, *n.* *1. Coming, arrival. 2. Air, look, manner, figure. 3. Semblance.*

APPRAISE, *v.* Calm, pacify, quiet, still. *Inflame.*

APPELLATION, *n.* Name, title, description.

APPLAUD, *v.* *1. Cheer. 2. Praise, commend, cry up, extol, magnify.*

APPLICATION, *n.* *1. Industry, persistency. 2. Applying.*

APPLY, *v.* *1. Use, appropriate. 2. Ad-dict, devote. Misapply.*

APPOINT, *v.* *1. Fix, prescribe, establish. 2. Name, nominate, constitute.*

APPRAISE, *v.* Value, estimate, rate.

APPRECIATE, *v.* Estimate, justly esteem, value.

APPREHEND, *v.* *1. Catch, seize, arrest, capture, detain. 2. Understand, comprehend. 3. Fear, dread. Misunderstand.*

APPRISE, *v.* See *Admonish.*

APPROACH, *v.* Approximate, come near.

APPROBATION, *n.* Approval, liking, sanction, consent, concurrence. *Dis-approval.*

APPROXIMATE, *v.* See *Approach.*

APT, *a.* *1. Fit, meet, suitable, qualified. 2. Ready, quick, prompt. Inapt.*

ARBITRARY, *a.* Irresponsible, imperious, tyrannous.

ARBITRATOR, *n.* Judge, umpire, referee, arbiter.

ARCHIVES, *n.* Registers, records, chronicles.

ARDENT, *a.* Zealous, fervid, passionate, hot, fiery, burning, intense. *Calm.*

ARDUOUS, *a.* Difficult, trying, laborious, painful. *Easy.*

ARGUE, *v.* *1. Evince, prove. 2. Rea-son, discuss, debate.*

ARGUMENT, *n.* *1. Reason, proof. 2. Discussion, dispute.*

ARISE, *v.* *1. Mount, ascend. 2. Get up. 3. Begin, originate.*

ARISTOCRATIC, *a.* Haughty, proud, arrogant. *Platocratic.*

ARMS, *n.* Weapons.

ARMY, *n.* Force, troops, host.

ARRAIGN, *v.* Accuse, charge, denounce. *Acquit.*

ARRANGE, *v.* *1. Distribute, rank, clas-sify. 2. Plan, devise, project, organ-ize.*

ARROGANCE, *n.* Haughtiness, lordliness, pride, superciliousness. *Hu-mility.*

ARTFUL, *a.* *1. Skillful, 2. Subtle, shrewd, astute, foxy, crafty, wily. Simple.*

ARTIFICE, *n.* Cunning, stratagem, trick, fraud, cheat.

ARTIST, *n.* *1. Designer. 2. Painter, sketcher. 3. Sculptor, modeller.*

ASSAY, *n.* *1. Trial, test, examination.*

ASSOCIATION, *n.* 1. Society, fraternity, guild, lodge, club.
 ASUNDER, *adv.* Apart.
 ATTIC, *a.* Classic, elegant, pure. *Un-classical.*
 ATTIC, *n.* Garret.
 ATTITUDE, *n.* 1. Posture. 2. Phase, situation.
 ATTORNEY, *n.* Lawyer, advocate, counsellor.
 ATTRACT, *v.* Allure, entice, win, fascinate, captivate. *Repel.*
 ATTRACTION, *n.* Charm, allurement, fascination. *Repulsion.*
 AUDACITY, *n.* 1. Daring, hardihood. 2. Presumption, impudence, insolence. *Timidity.*
 AUGMENT, *v.* Increase, enlarge, magnify. *Decrease.*
 AUTHENTIC, *a.* Real, genuine, true. *False.*
 AUTHOR, *n.* Writer, composer, maker.
 AUTHORITY, *n.* Liberty, permit, order, warrant.
 AVARICE, *n.* Closeness, cupidity, covetousness. *Prodigality.*
 AVOW, *v.* Affirm, confess, declare. *Deny.*
 AWAKE, *a.* Watchful, alive, vigilant.
 AWARE, *a.* Apprised, sensible, cognizant.
 AWE, *n.* Dread.
 AWKWARD, *a.* 1. Unskillful, unhandy. 2. Stiff, rough, boorish, lubberly. *Accomplished.*

B

BABBLE, *v.* Prate, prattle, chatter.
 BAFFLE, *v.* Foil, elude, circumvent, BAGGAGE, *n.* Luggage.
 BALANCE, *v.* 1. Equalize. 2. Counterpoise, counteract. 3. Poise. *Preponderate.*
 BALL, *n.* 1. Dance. 2. Globe. *Cube.*
 BAND, *n.* 1. Company, crew, gang. 2. Chain, fetter, shackle. 3. Bandage, fillet. 4. Orchestra, company of instrumental musicians. *Individual.*
 BANISH, *v.* Exile, exclude. *Recall.*
 BANTER, *v.* Rally, twit, taunt.
 BARE, *a.* 1. Unclothed, naked. 2. Mere. *Clad.*
 BARGAIN, *n.* Agreement, contract.
 BARGAIN, *v.* 1. Agree, contract. 2. Transfer.
 BARTER, *v.* Exchange, commute, truck.
 BASE, *a.* See *Abject.*
 BASHFUL, *a.* Coy, timid, shy, sheepish.

BEAR, *v.* 1. Uphold, sustain. 2. Undergo, tolerate, endure, suffer. 3. Produce, generate, bring forth.
 BEASTLY, *a.* Irrational, brutal, sensual, bestial.
 BEAT, *v.* 1. Knock, hit, strike, thwack, maul. 2. Defeat, conquer, checkmate.
 BEAU, *n.* 1. Admirer, suitor, sweet-heart, lover. 2. Coxcomb, fop, exquisite.
 BEAUTY, *n.* 1. Comeliness. 2. Grace, symmetry, elegance. 3. Beautiful woman. *Ugliness.*
 BECOMING, *a.* 1. Appropriate, seemly, fit, suitable. 2. Comely, graceful. *Unbecoming.*
 BEG, *v.* Beseech, solicit, entreat, supplicate, crave. *Grant.*
 BEGUILLE, *v.* 1. Amuse, divert, entertain, cheer, solace. 2. Delude.
 BEHAVIOR, *n.* Conduct, bearing, deportment, demeanor. *Misbehavior.*
 BEHOLD, *intj.* See, observe, look, lo.
 BELIEVE, *v.* Suppose, deem, think, credit. *Doubt.*
 BELOVED, *a.* Dear, darling.
 BELOW, *prep.* Under, beneath, underneath.
 BENEFACTION, *n.* Gift, donation, gratuity.
 BEQUEATH, *v.* Leave, devise, will.
 BEREAVE, *v.* Deprive, strip.
 BESEECH, *v.* See *Beg.*
 BESTOW, *v.* Confer, impart, accord, give, grant. *Withhold.*
 BETTER, *v.* Amend, emend, correct, mend, improve.
 BILL, *n.* 1. Reckoning, statement, account. 2. Draft.
 BLAME, *n.* Censure, condemnation, reproof, reproach. *Praise.*
 BLEMISH, *n.* Stain, spot, speck, flaw.
 BLIND, *a.* 1. Sightless, eyeless. 2. Headless, ignorant.
 BLOODY, *a.* Sanguinary, gory.
 BOAST, *v.* Brag, vaunt, glory.
 BOLDNESS, *n.* 1. Courage, bravery, valor, daring, hardihood, intrepidity, dauntlessness, fearlessness, heroism. 2. Presumption, effrontery, audacity, impudence, insolence. *Timidity.*
 BOMBASTIC, *a.* Inflated, pompous, tumid, sophomorical, high-sounding, high-flown, grandiloquent, high-fla-latin. *Concise.*
 BORDER, *n.* Margin, verge, brim, brink, rim, edge.
 BORE, *n.* 1. Proser, button-holder. 2. Hole, calibre.

BOUNDEDLESS, *a.* Undefined, unlimited, immeasurable, illimitable, infinite. *Limited.*
 BOUNTIFUL, *a.* Liberal, beneficent, generous,ounteous, munificent.
 BRAVERY. *See Boldness.*
 BREEDING, *n.* 1. Nurture, training. 2. Manners.
 BRIEF, *a.* Short, concise, succinct. *Protracted.*
 BRIGHT, *a.* Shining, radiant, luminous. *Dull.*
 BRILLIANT, *n.* Luster, splendor, radiance.
 BRITTLE, *a.* Frangible, fragile, frail, crumbling. *Tough.*
 BROIL, *n.* Quarrel, contention, brawl, fray, affray.
 BRUTAL, *a.* Cruel, unfeeling, inhuman, barbarous, savage, ferocious. *Human.*
 BUD, *v.* Sprout, shoot, germinate.
 BUFFOON, *n.* Harlequin, clown, fool, idiot.
 BUILD, *v.* Raise, construct, erect. *Destroy.*
 BULK, *n.* 1. Size, magnitude, greatness. 2. Body, gross.
 BURDEN, *n.* 1. Cargo, freight. 2. Impediment, load, clog.
 BURIAL, *n.* Interment, sepulture, entombment. *Resurrection.*
 BURST, *v.* Explode, break open.
 BUSINESS, *n.* Calling, employment, pursuit, vocation.
 BUSTLE, *n.* Stir, tumult, fuss.
 BUTT, *n.* 1. Mark, object, target. 2. Cask.
 BUXOM, *a.* Lively, sprightly, cheerful, jocund. *Spirited.*
 BUY, *v.* Purchase, cheapen, bargain for. *Sell.*

C

CABAL, *n.* 1. Clique, junto, set, league. 2. Plot, intrigue, machination, conspiracy.
 CAJOLE, *v.* Cox, flatter, wheedle.
 CALAMITY, *n.* Mishap, mischance, misfortune, disaster.
 CALCULATE, *v.* Reckon, count, compute, rate, cast, estimate.
 CALL, *v.* 1. Cry, exclaim. 2. Invite, bid, summon.
 CALLING, *n.* *See Business.*
 CALLOUS, *a.* Hard, insensible, unfeeling, indifferent, dead. *Sensitive.*
 CALM, *a.* 1. Composed, collected. 2. Quiet, tranquil, placid, serene. *Stormy.*

CANDID, *a.* Open, honest, sincere. *Deceitful.*
 CAPACITY, *n.* 1. Volume, amplitude. 2. Ability, capability, competency. 3. Faculty, power, talent, calibre. 4. Character, function, office.
 CAPRICE, *n.* Whim, freak, fancy, vagary, humor.
 CAPTIOUS, *a.* Peevish, petulant, fretful, cross.
 CAPTIVATE, *v.* Fascinate, charm, enchant, enrapture.
 CAREFUL, *a.* 1. Heedful, attentive, provident. 2. Watchful, cautious, circumspect. *heedless.*
 CARESS, *n.* Kiss, embrace.
 CAROUSEL, *n.* Feast, banquet, entertainment, treat. *Fast.*
 CASH, *n.* Coin, specie, money.
 CASUALTY, *n.* Chance, mischance, accident, contingency, fortuity.
 CAUSE, *v.* Produce, create, occasion.
 CAVITY, *n.* Aperture, opening, hollow.
 CAUTIOUS, *a.* Prudent, careful, watchful, heedful, wary, vigilant.
 CELEBRATE, *v.* 1. Commemorate, keep, observe, honor, solemnize. 2. Praise, extol, glorify.
 CENSURE, *v.* Blame, reprove, chide, scold, berate. *Praise.*
 CERTAIN, *a.* 1. Sure, assured, confident. 2. Infallible, unfailing. 3. Plain, unquestioned, positive, absolute, indubitable.
 CHANCE, *n.* 1. Accident, casualty, fortune, fortuity. 2. Hazard, risk, peril, jeopardy. *Design.*
 CHANGE, *v.* Alter, vary, turn.
 CHARACTER, *n.* Repute, reputation.
 CHARM, *n.* Grace, attraction.
 CHARM, *v.* Enchant, fascinate, enrapture, captivate.
 CHASTITY, *n.* Modesty, purity, virtue, continence. *Incontinence.*
 CHATTERS, *n. pl.* Goods, personal property.
 CHATTER, *v.* *See Babble.*
 CHEAT, *v.* Deceive, trick, defraud, swindle.
 CHEER, *v.* 1. Applaud. 2. Comfort, console. 3. Gladmen, enliven, encourage. *Distress.*
 CHEERFUL, *a.* Lively, merry, sprightly, gay, joyful. *Sad.*
 CHERISH, *v.* 1. Nourish, nurse, nurture. 2. Encourage, harbor.
 CHIEF, *n.* Leader, commander. *Subordinate.*
 CHIEFLY, *adv.* Principally, mainly, mostly, eminently.

CHILDHOOD. *n.* Minority, infancy. *Majority.*

CHILDISH, *a.* 1. Young, puerile, infantine. 2. Weak, trifling, silly. *Wise.*

CHOICE, *n.* Selection, election, option, preference.

CHOKE, *v.* 1. Suffocate, strangle, throttle. 2. Stop, block, obstruct.

CHOOSE, *v.* Prefer, pick, select, elect.

CIRCULATE, *v.* Propagate, disseminate, diffuse, spread.

CIRCUMPECT, *a.* Judicious, discreet, prudent, cautious, wary. *Impudent.*

CIRCUMSTANCE, *n.* Incident, accident.

CITE, *v.* 1. Quote, adduce. 2. Summon.

CIVIL, *a.* Civic, municipal. 2. Urbane, obliging, courteous, polite, refined. *Uncivil.*

CIVILITY, *n.* Courtesy, politeness, suavity. 2. Benefit, favor, kindness. *Discourtesy.*

CIVILIZATION, *n.* Culture, cultivation, refinement.

CLAD, *v. & pt.* Dressed, clothed, attired. *Bare.*

CLANDESTINE, *a.* Concealed, hidden, sly, private. *Conspicuous.*

CLASP, *v.* Grasp, clutch, gripe. *Unclasp.*

CLEAN, *a.* Unsoiled, spotless, pure, immaculate. *Impure. Soiled.*

CLEAR, *a.* 1. Transparent, bright, limpid. 2. Fair, cloudless, serene. 3. Plain, lucid, perspicuous. 4. Patent, obvious, visible, evident. *Opaque. Ambiguous.*

CLEAR, *v.* Acquit, exonerate. *Convict.*

CLEVER, *a.* 1. Skilful, apt, smart, quick, able. 2. Kind. *Stupid.*

CLIMB, *v.* Ascend, clamber, scramble, descend.

CLING, *v.* Adhere, stick.

CLOSE, *v.* 1. Shut. 2. End, finish.

CLOTHES, *n.* Raiment, dress, attire, garb, costume, habiliments.

CLOY, *v.* Surfeit, sate, satiate, glut.

CLUMSY, *a.* See *Awkward.*

COARSE, *a.* 1. Gross, vulgar. 2. Rude, uncivil, gruff. *Refined.*

COAX, *v.* Flatter, wheedle, cajole.

COGENT, *a.* Forcible, powerful, potent, convincing. *Weak.*

COLD, *a.* 1. Cool, frigid, wintry. 2. Unfeeling, stoical. *Warm. Hot.*

COLD, *n.* Catarrh, cough.

COLLECT, *v.* 1. Gather. 2. Accumulate, amass. *Scatter.*

COLLECTION, *n.* 1. Crowd, gathering. 2. Accumulation, store, aggregation. 3. Contribution.

COLOR, *n.* 1. Shade, tinge, tint, hue. 2. Pigment, paint.

COMBINATION, *n.* 1. Union, conjunction. 2. Alliance. 3. Mixture.

COME, *v.* 1. Approach. 2. Arrive. *Go.*

COMELY, *a.* Handsome, pretty, symmetrical. *Ugly.*

COMFORT, *v.* Solace, cheer, console. *Discomfort.*

COMICAL, *a.* Droll, funny, humorous, ludicrous. *Serious.*

COMMANDING, *a.* Imperative, authoritative.

COMMENCE, *v.* Begin, originate. *Finish.*

COMMAND, *v.* 1. Intrust, commit. 2. Praise, extol, laud, eulogize.

COMMENT, *n.* 1. Remark, observation. 2. Note, explanation.

COMMERCIAL, *a.* Trading, mercantile.

COMMISSION, *v.* 1. Empower, authorize. 2. Depute, delegate.

COMMODIOUS, *a.* Fit, suitable, convenient. *Unfit.*

COMMODITIES, *n. pl.* Wares, goods, merchandise, produce.

COMMON, *a.* 1. General. 2. Usual, habitual, customary. 3. Trite, stale. 4. Ordinary, low. *Exceptional.*

COMMUNICATION, *n.* Conference, conversation, letter.

COMMUNITY, *n.* 1. Society, public, people. 2. Association, brotherhood.

COMPANION, *n.* 1. Mate, comrade. 2. Partaker, sharer.

COMPANY, *n.* 1. Assembly, group, gathering. 2. Party. 3. Visitors. 4. Fellowship, society. 5. Corporation, firm.

COMPASSION, *n.* Pity, tenderness, clemency. *Severity.*

COMPATIBLE, *a.* Consistent, consonant. *Incompatible.*

COMPEL, *v.* Force, coerce, drive.

COMPENDIUM, *n.* Compend, abridgment.

COMPENSATION, *n.* Reward, recompence, satisfaction.

COMPETENT, *a.* 1. Able, qualified. 2. Adequate, fit. *Incompetent.*

COMPETITION, *n.* Rivalry, contest, emulation. *Monopoly.*

COMPLAIN, *v.* Murmur, grumble, lament.

COMPLIMENT, *n.* Praise, commendation, encomium. *Detraction.*

COMPLY, *v.* Conform, yield, submit.

COMPOUND, *a.* Composite, complex. *Simple.*

COMPOUND, *v.* Mix, combine, intermingle.

COMPREHEND, *v.* 1. Comprise, include, embrace. 2. Grasp, see, understand, perceive.

COMPRISE, *v.* Include, contain, embody, comprehend.

COMPULSION, *n.* Constraint, coercion.

COMPUNCTION, *n.* Remorse, regret, sorrow, penitence.

COMPUTE, *v.* Reckon, calculate, estimate, count.

CONCEAL, *v.* 1. Hide, secrete, cover, screen. 2. Disguise, dissemble. *Reveal.*

CONCEDE, *v.* 1. Yield, surrender. 2. Grant, admit.

CONCERN, *n.* Vanity, egotism.

CONCERT, *n.* 1. Concord, harmony. 2. Musical entertainment. *Inharmony.*

CONCISE, *a.* Short, brief, curt, laconic, terse. *Verbose.*

CONCLUDE, *v.* 1. Decide, determine. 2. End, finish, terminate.

CONCUR, *v.* Agree, coincide, join. *Disagree.*

CONCUSSION, *n.* Clash, shock.

CONDAMN, *v.* Blame, censure, reprove, disapprove. *Acquit.*

CONDUCT, *n.* 1. Management. 2. Behavior, deportment, demeanor.

CONFESS, *v.* 1. Admit, grant, concede. 2. Acknowledge, avow. *Deny.*

CONFIDENCE, *n.* 1. Faith, trust, belief. 2. Assurance, courage. *Distrust.*

CONFLICT, *n.* Contest, struggle, fight, battle.

CONFFOUND, *v.* Amaze, perplex, bewilder, stupefy, dumbfound.

CONFUSION, *n.* 1. Jumble, disarray, disorder. 2. Tumult, commotion. 3. Shame, abashment.

CONGENIAL, *a.* Suited, adapted, agreeable. *Uncongenial.*

CONJECTURE, *n.* Guess, supposition, surmise. *Demonstration.*

CONJUGAL, *a.* Matrimonial, nuptial, bridal, connubial.

CONNOISSEUR, *n.* Critic, judge.

CONNUBIAL, *a.* *See Conjugal.*

CONQUER, *v.* Overcome, vanquish, subdue, checkmate, master, subject, crush. *Fail.*

CONSANGUINITY, *n.* Kindred, relationship.

CONSIDERATION, *n.* 1. Cause, reason, ground, motive. 2. Attention, deliberation.

CONSISTENT, *a.* Accordant, compatible. *Inconsistent.*

CONSPICUOUS, *a.* 1. Prominent, eminent. 2. Visible, apparent. *Obscure.*

CONSTRAIN, *v.* 1. Compel, coerce, force. 2. Curb, restrain.

CONSTRUCT, *v.* 1. Fabricate, erect, build, raise. 2. Make, form, frame, institute. *Destroy.*

CONSUME, *v.* Devour, expend, waste, destroy.

CONTAGIOUS, *a.* 1. Catching, infectious. 2. Poisonous, deadly, pestilential.

CONTAMINATE, *v.* Defile, sully, pollute.

CONTEMPT, *n.* Scorn, disregard, disdain. *Regard.*

CONTINENT, *a.* Mean, base, despicable, abject. *Lofty.*

CONTENTMENT, *n.* Ease, satisfaction. *Discontent.*

CONTEST, *n.* *See Conflict.*

CONTINGENT, *a.* Uncertain, conditional.

CONTINUAL, *a.* Endless, unceasing, perpetual, eternal.

CONTRACT, *n.* Bargain, compact, agreement, stipulation.

CONTRARY, *a.* 1. Opposite, counter, adverse. 2. Conflicting, repugnant. 3. Perverse, stubborn, obstinate.

CONTROL, *v.* Direct, regulate, manage, govern.

CONVENIENT, *a.* Suitable, appropriate, useful. *Unfit.*

CONVERSATION, *n.* Talk, dialogue, colloquy.

CONVERTIBLE, *a.* Interchangeable. *Inconvertible.*

CONVEYANCE, *n.* 1. Transfer, alienation, deed. 2. Carriage.

CONVICT, *v.* Condemn, find guilty. *Accuse.*

CONVINCE, *v.* Satisfy, persuade.

CONVIVIAL, *a.* Jovial, jolly, festive.

COOL, *a.* 1. Not warm. 2. Collected, calm, dispassionate. *Warm.*

COPY, *v.* 1. Transcribe. 2. Imitate.

CORDIAL, *a.* Sincere, warm, hearty, heartfelt, ardent. *Heartless.*

CORRECT, *a.* Right, true, accurate, faultless. *Incorrect.*

CORRESPONDENT, *a.* Answerable, suitable.

COST, *n.* Expense, charge, price.

COUNSEL, *n.* 1. Counselor, attorney, advocate, barrister, lawyer. 2. Opinion, advice, admonition, recommendation.

COUNTERFEIT, *a.* 1. Forged, spurious. 2. Sham, feign, simulate. *Genuine.*

COUPLE, *n.* Pair, brace.

COURAGE, *n.* Bravery, spirit, valor, heroism, fearlessness. *Cowardice.*

COURTESY, *n.* Civility, urbanity, politeness. *In civility.*

COVENANT, *n.* *See Contract.*

COVERT, *a.* Secret, disguised, hidden, concealed. *Open.*

COVETOUSNESS, *n.* Stinginess, avarice, parsimony, penuriousness. *Liberality.*

COWARDICE, *n.* Fear, timidity, poltroonery, pusillanimity. *Courage.*

COV, *a.* Shy, bashful, reserved, demure, modest. *Bold.*

CRACK, *n.* 1. Crevice, chink, cranny, opening, breach, fissure. 2. Explosion, report.

CRAFTY, *a.* Shrewd, cunning, artful, astute, subtle, tricky. *Ingenious.*

CRAVAT, *n.* Necktie, neckcloth, neck-cherchief.

CRAVE, *v.* 1. Beg, beseech, solicit, entreat, implore. 2. Desire.

CRAZY, *a.* Insane, mad, lunatic. 2. Ricketty, tottering. *Sane.*

CREATE, *v.* 1. Cause, produce, originate. 2. Make, constitute. *Destroy.*

CREDIT, *n.* 1. Trust, belief, faith, confidence. 2. Esteem, reputableness, regard. 3. Honor, merit. *Discredit.*

CREDITABLE, *a.* Reputable, honorable.

CREDULOUS, *a.* Unsuspecting, superstitious, gullible.

CREED, *n.* Belief, doctrines, dogmas.

CRESTFALLEN, *a.* Discouraged, disheartened, depressed, dejected.

CRISIS, *n.* 1. Height, acme. 2. Emergency, exigency, strait, pinch.

CRITERION, *n.* Measure, test, standard.

CROAK, *v.* Murmur, grumble, complain.

CROOKED, *a.* 1. Bent, curved, awry, distorted. 2. Dishonest, knavish, unfair, unscrupulous. *Straight.*

CROSS, *a.* Captious, peevish, petulant, fretful, snappish.

CRUEL, *a.* Pitiless, unmerciful, inhuman, barbarous, brutal, savage. *Kind.*

CUBE, *n.* Die, a regular solid with six equal square sides. *Ball.*

CULTIVATION, *n.* 1. Culture, civilization, refinement. 2. Tillage.

CURE, *n.* 1. Remedy, restorative, corrective. 2. Healing, restoration.

CURIOS, *a.* 1. Prying, inquisitive. 2. Rare, unique, queer.

CURRENT, *a.* 1. Present, existing. 2. Common, general, rife.

CURSE, *n.* Imprecation, execration, mal-ediction.

CURSORY, *a.* Superficial; hasty, careless, desultory. *Thorough.*

CURTAIL, *v.* Retrench, reduce, shorten, abridge, decrease.

CUSTODY, *n.* Care, keeping, watch, protection.

CUSTOM, *n.* 1. Usage, practice, habit. 2. Tax, impost, duty, tribute.

CYNICAL, *a.* Morose, carping, sarcastic, snarling, satirical.

D

DAILY, *a.* Diurnal, quotidian.

DAINTY, *a.* 1. Nice, delicate, savory, delicious. 2. Squeamish, fastidious. 3. Elegant, fine.

DALLIANCE, *n.* Fondling, caressing, endearment.

DAMAGE, *v.* Mar; harm, hurt, impair, injure.

DAMPNESS, *n.* Moisture, humidity, damp.

DAMSEL, *n.* Lass, miss, maid, maiden, girl.

DANGER, *n.* Risk, venture, hazard, peril, jeopardy. *Safety.*

DARING, *a.* Courage, bravery, valor, intrepidity. *Cowardice.*

DARK, *a.* 1. Cloudy, rayless, murky, shady, unilluminated. 2. Gloomy, dismal. 3. Wicked, foul, atrocious. 4. Obscure, mystical, mysterious. *Light.*

DATE, *n.* Time, period, age, era, epoch.

DEAD, *a.* 1. Inanimate, lifeless, breathless, defunct. 2. Dull, frigid, obtuse, callous. 3. Useless, unprofitable. *Live.*

DEADLY, *a.* 1. Deleterious, destructive, noxious, fatal, mortal. 2. Rancorous, implacable.

DEAR, *a.* 1. Beloved, darling, precious. 2. Costly, high priced, expensive. *Debase.*

DEBAZE, *v.* *See Abase.*

DEBATE, *v.* Discuss, canvass, argue, dispute, contest.

DECIEFUL, *a.* Deceptive, illusive, devious, fallacious.

DECIEVE, *v.* Delude, overreach, fool, trick, cheat, gull, dupe.

DECIDE, *v.* Determine, conclude.

DECLARATION, *n.* Assertion, averment, avowal, affirmation, asseveration.

DECORATE, *v.* Deck, adorn, ornament, embellish, beautify.

DECORUM, *n.* Propriety, decency.

DECoy, *v.* Tempt, allure, entice, inveigle, seduce.

DECREASE, *v.* Diminish, lessen. *Increase.*

DECREE, *n.* Order, mandate, fiat, edict.

DEDUCT, *v.* Separate, subtract, take away.

DEFAME, *v.* Asperse, calumniate, slander, vilify.

DEFEAT, *v.* 1. Beat, conquer, overcome, rout. 2. Balk, disappoint, baffle, foil, frustrate.

DEFECT, *n.* 1. Flaw, blemish, imperfection. 2. Fault, failing.

DEFEND, *v.* 1. Guard, shield, protect. 2. Uphold, maintain, vindicate.

DEFER, *v.* Adjourn, delay, postpone.

REFERENCE, *n.* Regard, respect, reverence, homage.

DEFINITE, *a.* Certain, determined, exact, precise. *Indefinite.*

DEFRAUD, *v.* Cheat, gull, overreach.

DEVY, *v.* Brave, dare, disregard, despise.

DEITY, *n.* Divinity, Godhead, God, Devil.

DEJECTED, *a.* Depressed, disheartened, despondent.

DELAY, *v.* Linger, stop, procrastinate. *Hasten.*

DELETABLE, *a.* Pleasant, agreeable, delightful. *Abominable.*

DELEGATE, *n.* Commissioner, representative, deputy.

DELICIOUS, *a.* Delicate, palatable, luscious.

DELIGHTFUL, *a.* Charming, enchanting, ravishing.

DELINQUENT, *n.* Offender, wrong-doer, culprit, criminal.

DELIRIUM, *n.* Wandering, hallucination, derangement.

DELude, *v.* See *Deceive.*

DEMAND, *v.* Require, claim, exact.

DEMOLISH, *v.* Destroy, overthrow, level, ruin.

DEMONSTRATE, *v.* Show, establish, prove.

DEMONSTRATION, *n.* Proof, manifestation.

DEMORALIZE, *v.* Corrupt, deprave, vitiate.

DENOte, *v.* Imply, signify, indicate, mark, designate.

DENY, *v.* 1. Contradict, gainsay. 2. disown, disavow, abjure. 3. Withhold. *Avow.*

DEPART, *v.* 1. Go, start, leave, set out. 2. Vanish, disappear.

DEPENDENCE, *n.* Reliance, trust, confidence. *Independence.*

DEPICT, *v.* 1. Describe. 2. Delineate, portray, pencil, paint.

DEPLORE, *v.* Lament, mourn, bewail, bemoan.

DEPARTMENT, *n.* Demeanor, behavior, carriage, conduct.

DEPRECIATE, *v.* 1. Underrate, undervalue, lessen the price of. 2. Censure, degrade, traduce, malign.

DEPRESS, *v.* 1. Lower, drop, sink. 2. Dject, dispirit, chill. 3. Dbase, humiliate. *Elevate.*

DERANGE, *v.* Confuse, displace, unsettle, disorder. *Arrange.*

DESCEND, *v.* 1. Fall, drop, sink, go down. 2. Originate. 3. Dmount. *Ascend.*

DESIGN, *n.* 1. Sketch, outline, plan, draught. 2. Intent, aim, purpose, object, scheme.

DESIGNATE, *v.* 1. Name, call, style, denominate. 2. Denote, indicate, show, specify. 3. Appoint.

DESIRE, *v.* 1. Ask, request. 2. Wish, want, fancy, covet, crave.

DESOLATION, *n.* 1. Gloom, sadness, wretchedness, misery. 2. Ruin, destruction.

DESPAIR, *n.* Desperation, despondency, hopelessness. *Hope.*

DESPICABLE, *a.* Mean, pitiful, contemptible, abject.

DESPOTIC, *a.* Absolute, arbitrary, impious, tyrannical.

DESTINY, *n.* 1. Fate, necessity. 2. Lot, doom, fortune, fate.

DESTROY, *v.* 1. Consume, waste, devour, desolate. 2. Demolish, overthrow, subvert. 3. Annihilate, extirpate, eradicate, kill. *Create.*

DETACH, *v.* Separate, sever, disjoin.

DETAIN, *v.* Restrain, confine, delay, retain.

DETECT, *v.* Descry, discover, expose.

DETERMINE, *v.* 1. Settle, end, decide, conclude. 2. Lead, influence, induce. 3. Ascertain, verify.

DETRACTION, *n.* Censure, slander, calumny, defamation.

DEVELOP, *v.* Unfold, open, evolve, grow.

DEVIL, *n.* 1. Satan, Belial, Lucifer, arch enemy, the tempter, the adversary, the prince of darkness. 2. Demon. *God, Devil.*

DEVOID, *a.* Empty, destitute, vacant, void. *Full.*

DEXTEROUS, *a.* Adroit, skillful, handy, apt, clever. *Awkward.*

DICTION, *n.* Expression, phraseology, language, style.

DICTIONARY, *n.* 1. Lexicon, glossary, vocabulary. 2. Encyclopædia.

DIE, *v.* Expire, decease, wither, perish. *Die.*

DIFFERENT, *a.* 1. Various, manifold, unlike, diverse. 2. Separate, distinct. *Similar.*

DIFFICULT, *a.* Arduous, hard, herculean. *Easy.*

DIGEST, *n.* Compend, abstract, brief, epitome.

DILEMMA, *n.* Strait, predicament, quandary.

DILIGENCE, *n.* Activity, industry, perseverance, assiduity.

DIMINISH, *v.* *See Decrease.*

DIRECTION, *n.* 1. Order. 2. Address, superscription. 3. Course, bearing.

DISSAFFECT, *n.* Breach, disagreement, dissatisfaction, estrangement, alienation.

DISAGREE, *v.* 1. Quarrel, wrangle, bicker. 2. Dissent, differ in opinion. 3. Differ, vary. *Agree.*

DISAPPEAR, *v.* Vanish, pass, fade, dissolve.

DISAPPROVAL, *n.* Disapprobation, dislike, displeasure.

DISARRANGE, *v.* Unsettle, disorder, derange.

DISBELIEF, *n.* Incredulity, distrust, doubt, skepticism, infidelity.

DISCOMFORT, *v.* Annoy, trouble, distract, molest. *Comfort.*

DISCONTENT, *n.* Uneasiness, inquietude, dissatisfaction. *Contentment.*

DISCOURTESY, *n.* Incivility, impoliteness, rudeness. *Courtesy.*

DISCREDIT, *n.* 1. Distrust. 2. Dispute, obloquy. *Credit.*

DISCUSS, *v.* Canvass, sift, argue, ventilate, debate.

DISEASE, *n.* Ailment, complaint, illness, sickness, malady.

DISGRACE, *v.* Degrade, debase, sully, stain, dishonor.

DISHONEST, *a.* Unfair, false, knavish, fraudulent. *Honest.*

DISLIKE, *n.* Aversion, antipathy, repugnance, disgust, hatred. *Liking.*

DISMISS, *v.* Discharge, discard, turn off.

DISOBIGE, *v.* Discommode, offend, displease. *Oblige.*

DISPASSIONATE, *a.* Sober, calm, temperate, composed, unimpassioned, imperturbable. *Passionate.*

DISPLAY, *v.* 1. Exhibit, show. 2. Unfold, open, spread.

DISPLEASE, *v.* 1. Dissatisfy, offend, disgust. 2. Nettle, anger, irritate, affront. *Please.*

DISREGARD, *v.* Overlook, slight, neglect, contemn. *Regard.*

DISSEMBLER, *n.* Feigner, hypocrite.

DISSIPATE, *v.* 1. Lavish, squander, waste. 2. Dispel, scatter.

DISSOLUTE, *a.* *See Abandoned.*

DISTANT, *a.* 1. Remote, far. 2. Reserved, coy, shy, cold. *Near.*

DISTRESS, *v.* 1. Suffering, pain, anguish, agony. 2. Adversity, trouble. 3. Want, indigence, poverty.

DISTRUST, *n.* Mistrust, suspicion, discredit, disbelief. *Trust.*

DIVERSITY, *n.* 1. Variation, unlikeness, difference. 2. Variety.

DOCILE, *a.* Apt, tractable, teachable.

DOLEFUL, *a.* 1. Melancholy, woful, sad, sorrowful. 2. Dolorous, gloomy. *Joyous.*

DOMESTIC, *a.* 1. Homely. 2. Tame, domesticated. 3. Intestine.

DOUBT, *n.* 1. Suspense, irresolution, uncertainty, indecision. 2. Suspicion, mistrust.

DRAG, *v.* Draw, pull, haul, tug.

DREAD, *n.* Fear, awe, apprehension.

DREADFUL, *a.* Awful, frightful, fearful, direful, horrible, terrible. 2. Venerable.

DROLL, *a.* 1. Odd, queer. 2. Comic, funny, farcical.

DRoop, *v.* 1. Decline, fail, languish. 2. Fade, wilt, wither.

DULL, *a.* 1. Stupid, shallow. 2. Inert, sluggish. 3. Blunt, obtuse. 4. Gloomy. *Acute, sharp.*

DUMB, *a.* Mum, silent, taciturn, speechless, mute.

DUNCE, *n.* Ninn, simpleton, fool, blockhead, idiot, witling, ass, goose, dolt, booby, noodle, numskull, nisey, noddy, half-wit, lack-wit, ninny-hammer, a natural, baby, greenhorn, flat, lackbrain, lout, loon, oaf, dullard, dull-head, calf, colt, block, clodpoll, clotpoll, clodhopper, lubber, thick skull, dunderhead, addlehead, nincompoop, shallow-brain, jolt, jolthead, jobbernowl, changeling, mooncalf, dotard, driveller, thick-head, dunder-pate, spooney, sawney, jackass, wiseacre, ignoramus, sap-head, chuckle-head, non-compos, silly-fellow, innocent, bull-head, beetle-head, coot, stupid-fellow, *Sage.*

E

EAGER, *a.* 1. Zealous, ardent, impetuous. 2. Impatient, longing, yearning.
 EAKIN, *v.* Gain, obtain, get, acquire, win. 2. Merit, deserve. *Squander.*
 EASY, *a.* Light, not difficult. 2. Quiet, comfortable. 3. Unconstrained. *Difficult.*
 ECCENTRIC, *a.* Odd, peculiar, erratic, anomalous, aberrant. *Equable.*
 ECSTASY, *n.* 1. Delight, rapture, transport. 2. Enthusiasm.
 EDUCATE, *v.* Nurture, train, discipline, instruct, school, teach.
 EFFACE, *v.* Cancel, blot, erase, expunge, obliterate.
 EFFECTIVE, *a.* 1. Active, effectual. 2. Sufficient, cogent, energetic, forcible, potent. *Ineffectual.*
 EFFECTUAL, *a.* *See Effective.*
 EGOTISTICAL, *a.* Conceited, self-important, selfish.
 EGOTISTICAL, *a.* *See Egoistical.*
 ELEVATE, *v.* 1. Exalt, promote. 2. Raise, lift. 3. Improve, refine, enoble. 4. Animate, cheer, elate. *Depress.*
 EMBARRASS, *v.* 1. Disconcert, confuse, confound. 2. Distress, hamper, clog. 3. Perplex.
 EMBOLDEN, *v.* Inspire, reassure, animate, encourage. *Abash.*
 EMERGENCY, *n.* Strait, difficulty, exigency, necessity, crisis.
 EMINENT, *a.* Exalted, remarkable, prominent, conspicuous, distinguished. *Obscure.*
 EMOTION, *n.* Feeling, excitement, agitation, passion.
 EMPLOYMENT, *n.* Engagement, occupation, pursuit, avocation, business.
 ENCOURAGE, *v.* 1. Abet, help, favor, support, further. 2. *See Embolden.*
 ENDLESS, *a.* 1. Unlimited, boundless, illimitable, infinite. 2. Eternal, everlasting. *Limited.* *Ephemeral.*
 ENERGETIC, *a.* Active, forcible, strong, vigorous, powerful. *Feeble.*
 ENERVATE, *v.* Weaken, enfeeble, break, debilitate, paralyze. *Nerve.*
 ENGAGEMENT, *n.* 1. Employment. 2. Encounter, battle. 3. Promise, pledge, assurance, contract.
 ENROSS, *v.* Occupy, absorb, engage, monopolize, forestall.
 ENHANCE, *v.* 1. Raise, heighten, swell, advance. 2. Augment, increase.

ENJOYMENT, *n.* Gratification, delight, pleasure, happiness. *Sorrow.*
 ENLARGE, *v.* Expand, magnify, amplify, augment, increase. *Abridge, diminish.*
 ENMITY, *n.* Animosity, aversion, hostility, hatred, malevolence. *Love.*
 ENNOBLE, *v.* *See Elevate.*
 ENNUI, *n.* Listlessness, irksomeness, tedium, languor, lassitude.
 ENTERPRISE, *n.* 1. Attempt, undertaking, endeavor, venture. 2. Energy.
 ENTERTAIN, *v.* Divert, amuse, please.
 ENTHUSIASM, *n.* 1. Ecstasy. 2. Earnestness, devotion, zeal, ardor.
 ENTICE, *v.* Allure, coax, decoy, tempt, inveigle, seduce.
 ENTREAT, *v.* Petition, ask, beseech, implore, pray, supplicate.
 ENUMERATE, *v.* Number, count, reckon, numerate.
 EPHEMERAL, *a.* Flitting, transient, transitory, fugacious, short-lived. *Endless.*
 EPICURE, *n.* Sensualist, voluptuary, sybarite, free-liver. *Stoic.*
 EPITHE, *n.* Name, designation, appellation, adjective.
 EQUABLE, *a.* Even, regular, steady, equal, uniform. *Eccentric.*
 EQUESTRIAN, *n.* 1. Rider, horseman. 2. Chevalier, chasseur, knight, cavalier.
 EQUITABLE, *a.* 1. Fair, reasonable, justifiable, right. 2. Just, honest, impartial. *Inequitable.*
 EQUIVOCATE, *v.* Shuffle, dodge, quibble, prevaricate.
 ERROR, *n.* 1. Oversight, mistake, blunder. 2. Transgression, fault, offence, sin.
 ERUDITION, *n.* Learning, knowledge, lore, science, scholarship. *Ignorance.*
 ESCHEW, *v.* Avoid, shun, flee from. *Seek.*
 ESPOUSE, *v.* 1. Marry, wed. 2. Elect, choose.
 ESTABLISH, *v.* 1. Organize, found, institute, fix, plant, settle. 2. Prove. 3. Confirm, ratify. *OVERTHROW.*
 ESTHESI, *n.* 1. Honor, respect, reverence. 2. Valuation, opinion.
 ETERNAL, *a.* *See Endless.*
 EVASION, *n.* Quibble, shift, subterfuge, equivocation, tergiversation.
 EVENING, *n.* Dusk, twilight, eve, even, nightfall. *Morning.*
 EVENT, *n.* 1. Occurrence, incident, accident. 2. Conclusion, result, consequence.

EVER, *a.* 1. Evermore, always, aye, forever, perpetually, eternally. 2. At any time. *Never.*

EVIDENT, *a.* Apparent, obvious, clear, palpable, manifest.

EXALT, *v.* 1. Glorify, bless, praise, extol, magnify. 2. Raise, erect, elevate. 3. Dignify, ennoble.

EXASPERATE, *v.* Irritate, vex, offend, provoke, incense, anger, enrage. *Sothe.*

EXCEL, *v.* Surpass, beat, outdo, exceed.

EXCELLENT, *a.* 1. Choicé, prime, sterling, matchless, superior. 2. Good, virtuous, worthy. *Rad.*

EXCERPT, *n.* Citation, extract, quotation.

EXCULPATE, *v.* Excuse, justify, pardon, clear, exonerate. *Convict.*

EXCURSION, *n.* Ramble, jaunt, trip, tour, journey.

EXCUSE, *n.* 1. Plea, justification, apology. 2. Guise, color, pretext, pretence.

EXECUTE, *v.* *See Accomplish.*

EXEGESIS, *n.* 1. Exegesis, 2. Explanation, exposition, interpretation.

EXERCISE, *v.* 1. Practice, pursue. 2. Drill, train, discipline. 3. Exert, use, apply.

EXHALS, *v.* Breathe, evaporate, emit. *Inhale.*

EXHILARATE, *v.* Animate, gladden, elate, cheer, inspirit. *Depress.*

EXIGENCY, *n.* *See Emergency.*

EXONERATE, *v.* Vindicate, justify, clear, acquit, exculpate. *Convict.*

EXPECTATION, *n.* 1. Prospect, anticipation. 2. Confidence, hope, trust, reliance.

EXPEDITE, *v.* Quicken, hurry, hasten, accelerate, speed. *Delay.*

EXPENSE, *n.* Outlay, cost, charge, expenditure.

EXPERIENCE, *n.* 1. Knowledge, wisdom. 2. Practice, trial. *Inexperience.*

EXPERIMENT, *n.* Proof, test, trial, examination, assay.

EXPLAIN, *v.* Exound, illustrate, untold, interpret, elucidate.

EXPOND, *v.* *See Explain.*

EXPRESSION, *n.* Phrase, term. 2. Utterance, declaration. 3. Look, appearance, aspect.

EXTEND, *v.* 1. Expand, augment, dilate, enlarge. 2. Protract, prolong. 3. Yield, offer. *Abridge, shorten.*

EXTRAORDINARY, *a.* 1. Uncommon, signal, rare, unusual, remarkable. *Ordinary.*

EXTRAVAGANT, *a.* Wasteful, lavish, profuse, prodigal. 2. Wild, absurd. 3. Unreasonable, inordinate, preposterous.

EXTRICATE, *v.* Relieve, clear, disentangle.

EXUBERANT, *a.* Full, copious, liberal, lavish.

EYE, *n.* 1. Vigilance, observation. 2. Organ of sight. 3. Eyelet, perforation.

F

FABLE, *n.* 1. Tale, novel, romance, myth. 2. Falsehood, fiction, fabrication, lie.

FACETIOUS, *a.* Sportive, waggish, jocular. *Serious.*

FAIL, *v.* 1. Miss, miscarry. 2. Omit, neglect. 3. Decay, wane, decline. 4. Break. *Accomplish.*

FAITHFUL, *a.* 1. Constant, loyal, true. 2. Reliable, truthful. 3. Close, strict. *Faithless.*

FAITHLESS, *a.* Perfidious, treacherous, false. *Faithful.*

FALSE, *a.* 1. Untrue. 2. Deceptive, fallacious. 3. Spurious, counterfeit. 4. Incorrect. *See Faithless.*

FALSIFICATION, *n.* Misrepresentation, forgery, counterfeiting.

FAMILY, *n.* 1. Clan, race, lineage, tribe. 2. Household. 3. Order.

FASCINATE, *v.* Charm, catch, captivate, bewitch, enamour.

FAST, *n.* 1. Abstinence, fasting. 2. Time of fasting. *Feast.*

FATE, *n.* 1. Fatality, destiny. 2. Lot, doom.

FEAST, *n.* 1. Festival, holiday. 2. Entertainment, banquet, carousal. *Feast.*

FEEBLE, *a.* 1. Weak, weakly. 2. Languid, sickly, frail, debilitated. *Strong, energetic.*

FEELING, *n.* 1. Affection, sensibility, emotion. 2. Sensation, touch.

FEMININE, *a.* 1. Delicate, soft, womanly. 2. Effeminate. *Masculine.*

FEVERISH, *a.* 1. Eagerness, ardor, zeal. 2. Warmth.

FESTIVAL, *n.* *See Feast.*

FEUDAL, *a.* Feudal, military (*tenure*). *Allodial.*

FICKLE, *a.* Changeable, unstable, variable, capricious, volatile, inconstant. *Faithful.*

FINAL, *a.* 1. Conclusive, decisive. 2. Utiniate, last.

FINE, *a.* 1. Nice, refined. 2. Little, small, minute. 3. Excellent. 4. Handsome, beautiful, elegant. 5. Delicate, capillary. 6. Light.

FINISH, *v.* 1. Conclude, end, terminate. 2. Perform, accomplish, complete. 3. Perfect.

FIRMNESS, *n.* 1. Strength, stability. 2. Solidity, hardness. 3. Steadfastness, *Weakness*.

FLAG, *n.* Standard, colors, ensign, banner.

FLASHY, *a.* Gay, airy, jaunty, showy, tawdry, ostentatious, flaunting. *Sombre*.

FLATTERY, *n.* 1. Adulation, fawning, servility, sycophancy, obsequiousness, 2. Compliment.

FLAVOR, *n.* 1. Taste, smack, savor. 2. Smell, odor, fragrance.

FLAW, *n.* 1. Fracture, crack. 2. Speck, spot, fault, imperfection, defect, blemish.

FLIMSY, *a.* 1. Thin, slight. 2. Trivial, feeble, weak, frivolous, shallow.

FLUCTUATE, *v.* 1. Waver, vacillate. 2. Oscillate.

FLUENCY, *n.* Flow, glibness, volubility.

FONDNESS, *n.* 1. Liking, partiality. 2. Warm love, tenderness.

FOOD, *n.* Victuals, viands, fare, subsistence, aliment, nutriment.

FOOL, *n.* *See Dunc.*

FOPPISH, *a.* Dandified, coxcombical, dandyish.

FORCIBLE, *a.* 1. Vigorous. 2. Strong, potent, cogent, powerful. 3. Violent, *Feeble*.

FOREGO, *v.* Resign, yield, surrender, relinquish, abandon.

FORESIGHT, *n.* 1. Prudence, precaution, anticipation, forecast. 2. Prescience.

FORETHOUGHT, *n.* *See Foresight.*

FORGIVE, *v.* Excuse, absolve, pardon, acquit.

FORMIDABLE, *a.* Dreadful, tremendous, terrible, shocking.

FORSAKE, *v.* Abandon, quit, desert, renounce, forswear.

FORSWEAR, *v.* 1. Renounce, forswear, desert. 2. Recant, abjure.

FORTITUDE, *n.* Resolution, firmness, endurance.

FORTUNE, *n.* 1. Chance, luck, fortuity. 2. Property, estate. 3. Riches, wealth. 4. Destiny, lot, fate, doom.

FRAGILE, *a.* 1. Weak, feeble, frail. 2. Frangible, frail. *Strong*.

FRAGRANCE, *n.* Aroma, perfume, balminess, incense. *Stench*.

FRAIL, *a.* *See Fragile.* *Strong*.

FRANK, *a.* Open, sincere, artless, candid. *Artful*.

FRAUD, *n.* Cheat, covin, collusion, guile, deceit.

FREAK, *n.* Fancy, humor, crotchet, vagary, whim, caprice.

FREE, *a.* 1. Unrestrained. 2. Unobstructed. 3. Gratuitous, willing. 4. Frank, sincere, artless. 5. Generous, liberal.

FREE, *v.* 1. Clear, rid. 2. Release, liberate, emancipate.

FREEZE, *v.* 1. Congeal. 2. Chill, benumb. *Melt*.

FRETTFUL, *a.* Captious, waspish, sanguine, snappish, petulant. *Equable*.

FRIVOLOUS, *a.* *See Flimsy.* *Serious*.

FRUGALITY, *n.* Carefulness, economy, thrift.

FRUITFUL, *a.* 1. Fecund, prolific. 2. Productive. 3. Plenteous. *Fruitless*.

FRUITLESS, *a.* 1. Barren, sterile, unproductive. 2. Futile, useless. *Fruitful*.

FRUSTRATE, *v.* Balk, baffle, defeat, foil, disappoint.

FULLY, *adv.* Wholly, entirely, completely. *Partly*.

FURNITURE, *n.* 1. Effects, goods, movables, chattels. 2. Apparatus. 3. Decorations, ornaments.

FUTILE, *a.* Useless, fruitless, vain, idle. 2. Frivolous, trifling. *Fruitful*, *useful*.

C

GAGE, *n.* Challenge. 2. Pawn, security, pledge.

GAIN, *n.* Advantage, benefit, profit, emolument. *Loss*.

GAIN, *v.* Get, secure, win, earn, achieve, obtain, procure. *Lose*.

GANG, *n.* Band, party, set, company, coterie.

GARB, *n.* Dress, habit, attire, apparel.

GARBLE, *v.* Falsify, misquote, mutilate.

GARRULITY, *n.* Babble, talkativeness, loquacity. *Taciturnity*.

GATHERING, *n.* 1. Meeting, company, assembly, concourse. 2. Earning, acquisition. 3. Abscess.

GAUDY, *a.* *See Flashy.* *Sombre*.

GAWKY, *a.* *See* *Awkward*, *Polished*.
GENEROUS, *a.* 1. Liberal, bountiful, munificent. 2. Noble. *Stingy*.
GENTLE, *a.* 1. Bland, lenient, kind, mild, humane. 2. Docile, tame, quiet, tractable. *Rough*.
GENUINE, *a.* 1. True, authentic, unalloyed. 2. Unaffected, sincere. *False*.
GIDDINESS, *n.* Dizziness, vertigo.
GIDDY, *a.* 1. Dizzy. 2. Fickle, unstable. 3. Flighty, careless, heedless.
GIFT, *n.* 1. Endowment, talent, faculty, genius. 2. Present, donation, offering, gratuity, contribution, subscription, douceur.
GIGANTIC, *a.* Huge, vast, colossal.
GINGERLY, *adv.* Daintily, carefully, cautiously, fastidiously.
GIRDLE, *n.* Band, cincture, belt, cestus.
GLAD, *a.* 1. Pleased, gratified, rejoiced. 2. Cheerful, joyous. 3. Gratifying. *Sad*.
GLOOMY, *a.* 1. Dull, obscure, dismal, dusky, lowering. 2. Depressed, dejected, glum, sad.
GO, *v.* 1. Move, advance, proceed. 2. Depart. 3. Extend. 4. Fare. 5. Tend, contribute.
GO, *interj.* Avant, begone.
God, *n.* Lord, Creator, Almighty, Omnipotence, Omnicience, Providence, Deity, Jehovah. *Devil*.
GOOD-NATURE, *n.* Kindness, amiability, benevolence, benignity. *Rude-ness*.
GOODS, *n. pl.* 1. Wares, merchandise. 2. Chattels, furniture, movables.
GRANDEUR, *n.* 1. Greatness, sublimity. 2. Dignity, state, magnificence, majesty. *Humility*.
GRANT, *v.* 1. Concede, admit. 2. Give, bestow, vouchsafe. 3. Transfer, convey.
GRATEFUL, *a.* 1. Obliged, beholden, thankful. 2. Palatable, cordial, delicious, refreshing. 3. Pleasant, agreeable, delightful. *Ungrateful*.
GRATIFY, *v.* Indulge, humor, delight, satisfy, please.
GREAT, *a.* 1. Bulky, big, large, huge, vast. 2. Noted, distinguished, eminent, exalted, illustrious. 3. Noble, magnanimous. 4. Numerous. *Small*.
GREEDY, *a.* Gluttonous, rapacious, insatiate, ravenous, voracious.
GRIEF, *n.* Distress, sorrow, regret, affliction, tribulation, woe, anguish. *Joy*, *grief*.
GRUFF, *a.* Blunt, harsh, rough, rude, churlish. *Polite*.
GRUMBLE, *v.* Croak, murmur, complain, growl.
GUARD, *v.* Protect, watch, shelter, shield, defend.
GUARDED, *a.* Careful, watchful, cautious, wary. *Unguarded*.
GUIDANCE, *n.* Lead, conduct, direction, government.
GUILE, *n.* Artifice, duplicity, deceit, subtlety, cunning, craft, fraud.
GUILTYLESS, *a.* Innocent, blameless, spotless, pure, immaculate. *Guilty*.
GUILTY, *a.* Culpable, sinful, criminal. *Guiltless*.
GYRATE, *v.* Whirl, rotate, revolve.

H

HAIL, *v.* Greet, welcome, salute.
HALE, *a.* Sound, strong, healthy, hardy, hearty, robust. *Feeble*.
HANDSOME, *a.* 1. Comely, fair, pretty, beautiful. 2. Ample, plentiful. 3. Generous, magnanimous, noble. *Ugly*.
HAPPINESS, *n.* Enjoyment, bliss, beatitude, felicity. *Sorrow*.
HARASS, *v.* 1. Worry, vex, plague, tease, trouble, distress. 2. Fag, exhaust, jade.
HARD, *a.* 1. Compact, solid, impenetrable. 2. Knotty, difficult. 3. Arduous, laborious. 4. Unfavorable. 5. Callous, cruel. *Soft*.
HASTEN, *v.* Accelerate, dispatch, speed, quicken, expedite. *Hinder*, *delay*.
HATE, *v.* Detest, abominate, loathe, abhor. *Love*.
HATE, *n.* Enmity, antipathy, hostility, detestation, hatred. *Love*.
HAUGHTY, *a.* Lofty, proud, supercilious, arrogant. *Modest*.
HEADSTRONG, *a.* Unruly, dogged, stubborn, obstinate.
HEAL, *v.* 1. Remedy, cure, restore. 2. Settle, reconcile.
HEALTHY, *a.* Well, sound, hale, vigorous. *Sickly*.
HEARKEN, *v.* Attend, listen, hear.
HEARTY, *a.* *See* *Hale*.
HEART-BROKEN, *a.* Desolate, wretched, inconsolable, inconsolable.
HEARTLESS, *a.* Unkind, cruel, cold, pitiless. *Cordial*, *kind*.
HEAVENLY, *a.* 1. Angelic, divine, godlike. 2. Celestial. *Mundane*.
HEEDLESS, *a.* Careless, thoughtless, inattentive, negligent.

HEIGHTEN, *v.* 1. Raise, elevate, exalt. 2. Increase, enhance. 3. Intensify. *Lower, decrease.*

HELL, *n.* Hades, purgatory, Ghenna.

HELPFUL, *a.* Useful, beneficent, convenient. *Helpless.*

HELPLESS, *a.* Weak, feeble, infirm, powerless, impotent, imbecile. *Strong, helpful.*

HERCULEAN, *a.* *See Strong, difficult.*

HEROIC, *a.* 1. Bold, valiant, brave, courageous, noble, dauntless. 2. Epic. *Cowardice.*

HESITATION, *n.* Doubt, suspense, uncertainty, vacillation.

HIDEOUS, *a.* Dreadful, frightful, horrible, appalling, ghastly. *Beautiful.*

HIGHWAYMAN, *n.* Robber, bandit, brigand, road-agent, marauder.

HINDER, *v.* Stop, impede, retard, check, thwart. *Hasten.*

HINT, *n.* Allusion, suggestion, intimation, insinuation.

HOLIDAY, *n.* Festival, anniversary, celebration.

HOLY, *a.* 1. Good, pious, religious, devout, pure, saintly, godly. 2. Hallowed, sacred. *Bad.*

HOME, *n.* Abode, domicile, residence, dwelling.

HOMELY, *a.* 1. Plain, coarse, uncomely. 2. Domestic, homelike. 3. Ugly. *Beautiful, handsome.*

HONEST, *a.* 1. Equitable, right, proper, honorable. 2. True, faithful, just, upright, trustworthy. 3. Candid, sincere. *Inequitable.*

HONOR, *n.* 1. Credit, esteem. 2. Respect, homage. 3. Distinction, dignity. 4. Integrity, nobility, probity.

HONOR, *v.* 1. Dignify, exalt. 2. Observe, celebrate. 3. Respect, reverence, venerate. *Abase.*

HOPE, *v.* Believe, trust, desire, expect.

HOSTILE, *a.* 1. Adverse, opposite, contrary, repugnant. 2. Unfriendly. *HOSTILITY, *n.* *See Hate.**

HOT, *a.* 1. Fiery. 2. Pungent, biting, acrid. 3. Glowing, ardent, fervid. 4. Passionate, irascible, impetuous. *Cold, cool.*

HUE, *n.* Tint, tinge, shade, color.

HUGE, *a.* *See Gigantic.*

HUMANE, *a.* Kind, charitable, benevolent, gentle, tender. *Cruel.*

HUMILITY, *n.* Modesty, meekness, lowliness, humbleness. *Grandeur.*

HUMOROUS, *a.* Funny, witty, jocular, jocose, facetious. *Serious.*

HURRY, *v.* *See Hasten.*

HURRY, *n.* 1. Haste, dispatch, promptitude, celerity. 2. Bustle, flutter, precipitation. *Hinder, delay.*

HYPOCRISY, *n.* 1. Deceit, dissimulation, imposture. 2. Cant, pharisaism, sanctimoniousness.

HYPOCRITE, *n.* 1. Cheat, pretender, impostor, dissembler. 2. Pharisee, canter.

HYPOTHESIS, *n.* Theory, supposition.

I

IDEA, *n.* 1. Conception, notion. 2. Thought. 3. Opinion.

IDEAL, *a.* Fancied, unreal, shadowy, imaginary. *Real.*

IDLENESS, *n.* Inactivity, inertness, laziness, sloth. *Labor.*

IGNORANCE, *n.* Darkness, blindness,nescience, illiteracy. *Knowledge.*

ILL-BRED, *a.* Uncouth, uncouth, unpolished, impolite, rude. *Polite.*

ILLUSTRIOS, *a.* 1. Bright, glorious. 2. Famous, celebrated, eminent, renowned.

IMMODERATE, *a.* Unreasonable, extravagant, inordinate, excessive. *Moderate.*

IMPERIOUS, *a.* *See Despotic.*

IMPETUOUS, *a.* Hasty, precipitate, passionate, violent, vehement, furious. *Calm.*

IMPORTANCE, *n.* Moment, weight, concern, significance, consequence.

IMPRESSION, *n.* 1. Stamp, impress. 2. Idea, notion. 3. Effect, sensation, influence.

IMPROVE, *v.* 1. Mend. 2. Progress. 3. Rise, increase.

IMPRUDENT, *a.* Incautious, indiscreet, injudicious, careless, rash. *Cautious.*

IMPURE, *a.* 1. Unclean, dirty, foul, filthy. 2. Coarse, gross, immodest, indecent, obscene, vulgar, lewd. *Pure.*

INABILITY, *n.* 1. Incompetency, incapacity, inefficiency, impotence. 2. Disability, disqualification. *Ability.*

INACCURATE, *a.* Inexact, incorrect, erroneous. *Accurate.*

INAPT, *a.* Unfit, unsuitable, inappropriate, inapposite.

INCAPACITY, *n.* *See Inability.*

INCOMPATIBLE, *a.* Unadapted, incongruous, inconsistent, unsuitable.

INCOMPETENT, *a.* 1. Unable, incapable. 2. Disqualified, incapacitated, unfit. 3. Insufficient.

INCONSISTENT, *a.* 1. Contrary. 2. *See Incompatible.*

INCONTINENCE, *n.* Unchastity, wantonness, lechery, lewdness, lasciviousness. *Chastity.*

INCONVERTIBLE, *a.* Unchangeable, unalterable, not convertible.

INCORRECT, *a.* 1. Faulty. 2. Inaccurate, inexact, erroneous, false, untrue. *Correct.*

INDEFINITE, *a.* Undefined, indistinct, unsettled, doubtful, uncertain, loose. *Definite.*

INDEPENDENCE, *n.* Liberty, freedom, self-direction.

INDIVIDUAL, *n.* Being, person, character. *Band.*

INEFFECTUAL, *a.* 1. Feeble, weak, powerless. 2. Inoperative, unavailing, useless abortive. *Effectual.*

INEQUITABLE, *a.* Unfair, unjust, dishonest, *Equitable.*

INEXPERIENCE, *n.* Ignorance, greenness, rawness. *Experience.*

INGENIOUS, *a.* Honest, frank, candid, artless, guileless. *Crafty.*

INHARMONY, *n.* Discord, harshness, dissonance, discordance. *Concert.*

INNOCENT, *a.* 1. Harmless, innocuous. 2. Clean, guiltless, spotless, immaculate. *Guilty.*

INSANITY, *n.* See *Lunacy.*

INSPIRE, *v.* 1. Inhale. 2. Infuse, insill. 3. Cheer, animate, inspirit.

INSTRUCTION, *n.* 1. Direction, mandate. 2. Discipline, teaching, training, education. 3. Counsel, precept.

INSULT, *n.* Affront, indignity, offence, outrage.

INTEGRITY, *n.* 1. Honesty, honor, rectitude, probity, virtue. 2. Completeness, entirety.

INTELLECT, *n.* Mind, sense, brains, reason, understanding.

INTEMPERANCE, *n.* Excess, dissipation. *Temperance.*

INTENSE, *a.* 1. Extreme, excessive. 2. Severe, close, strained. 3. Ardent, earnest.

INTERCEDE, *v.* [Mediate, plead, arbitrate, interpose.]

INTERMISSION, *n.* Pause, rest, suspension, stop, interruption.

INTERMIT, *v.* Subside, abate, cease.

INTERPOSE, *v.* 1. Remark. 2. Mediate, arbitrate, intercede.

INTERPRET, *v.* 1. Construe, render. 2. Define, explain, elucidate, decipher.

INTERROGATE, *v.* Ask, examine, question, catechise.

INTERVAL, *n.* Season, term, space, spell, period.

INTERVENING, *a.* Interjacent, intermediate, interposing.

INTIMIDATE, *v.* Daunt, frighten, alarm, scare, terrify.

INTOXICATION, *n.* Drunkenness, inebriety, inebriation. *Temperance, sobriety.*

INTREPID, *a.* Brave, daring, valorous, bold, dauntless.

INTRINSIC, *a.* 1. True, genuine, essential. 2. Inherent, inborn, native.

INTRODUCTORY, *a.* Preliminary, prefatory.

INTRUDE, *v.* 1. Obtrude. 2. Trespass, infringe, encroach.

INTRUST, *v.* Consign, deliver, commit, confide.

INVADE, *v.* 1. Assault, attack, assail. 2. Infringe.

INVALID, *a.* 1. Weak. 2. Null, void. *Valid.*

INVALID, *n.* Valetudinarian, sick person.

INVENTIVE, *n.* 1. Abuse, contumely. 2. Sarcasm, lampoon.

INVENT, *v.* 1. Devise. 2. Fabricate. 3. Imagine, originate, concoct.

INVEST, *v.* 1. Put at interest. 2. Array, clothe, dress.

INVESTIGATION, *n.* Scrutiny, examination, inquisition, inquiry.

INVIGORATE, *v.* Animate, fortify, strengthen. *Weaken.*

INVINCIBLE, *a.* 1. Unconquerable. 2. Insurmountable, insuperable.

INVITE, *v.* 1. Bid, summon, ask, request. 2. Attract, entice, allure.

INVOLVE, *v.* 1. Include, embrace. 2. Entangle, implicate. 3. Intwine, interweave.

IRK-OME, *a.* Weary, tiresome, tedious, wearisome.

IRONY, *n.* Banter, mockery, railery, ridicule.

IRRATIONAL, *a.* 1. Brutish. 2. Unwise, silly, unreasonable, absurd. *Rational.*

IRREFRAGABLE, *a.* Undeniable, irrefutable, indubitable, incontestable.

IRRITATE, *v.* Fret, nettle, incense, provoke, exasperate. *Soothe.*

IRRUPTION, *n.* Inroad, foray, raid, incursion.

ISSUE, *n.* 1. Offspring, children, progeny. 2. Conclusion, outcome, upshot, result. 3. Outlet, exit.

ITINERANT, *a.* Wandering, nomadic, roving, travelling.

J

JADE, *v.* Fatigue, weary, tire, fag, exhaust.
 JEALOUSY, *n.* Suspicion, apprehension, regard.
 JEST, *n.* Quip, crank, joke, sally, witticism.
 JOCOSE, *a.* Droll, witty, comical, sportive, facetious. *Serious.*
 JOCUND, *a.* Joyful, blithe, jolly, gay, buxom.
 JOIN, *v.* 1. Combine, unite, couple. 2. Annex, add, attach. *Separate.*
 JOKE, *n.* *See Jest.*
 JOLLITY, *n.* Merriment, gayety, fun, frolic, hilarity.
 JOURNEY, *n.* Excursion, trip, expedition, travel, tour.
 JOY, *n.* 1. Happiness, bliss. 2. Delight, gladness, glee, ecstasy, transport. *Sorrow.*
 JOYOUS, *a.* Glad, happy, gleeful, joyful, jolly. *Sad.*
 JUDGMENT, *n.* 1. Opinion, decision, estimate. 2. Sense, discernment, sagacity, wisdom.
 JUST, *a.* 1. Exact, correct, true. 2. Merited, deserved. 3. Equitable. 4. Honest, fair, upright.
 JUSTICE, *n.* 1. Right, fairness, equity. 2. Judge.
 JUSTIFY, *v.* Warrant, defend, exculpate, vindicate.
 JUSTNESS, *n.* 1. Fairness, right, equity. 2. Accuracy, propriety.
 JUVENILE, *a.* Childish, puerile, young, youthful.

K

KERN, *a.* 1. Shrewd, sagacious, astute. 2. Earnest, zealous. 3. Severe, poignant, caustic. 4. Sharp. *Dull.*
 KEEP, *v.* 1. Retain. 2. Fulfil, observe. 3. Support, maintain. 4. Preserve, continue. 5. Celebrate.
 KIND, *a.* Good, clement, humane, gentle, sympathetic, tender, affectionate. *Cruel, unkind.*
 KINGLY, *a.* Royal, august, imperial, regal.
 KNOWLEDGE, *n.* 1. Learning, lore, scholarship, erudition. 2. Notice. 3. Perception, judgment. *Ignorance.*

L

LABOR, *n.* 1. Toil, work, effort, drudgery. 2. Childbirth, parturition. *Idleness.*

LACK, *n.* Need, deficiency, scarcity, insufficiency. *Plenty.*
 LAMENT, *v.* Mourn, grieve, weep. *Rejoice.*
 LANCINATE, *v.* Sever, mangle, tear, lacerate.
 LAND, *n.* Soil, ground, earth, real property.
 LANDSCAPE, *n.* Prospect, view, rural scene.
 LANGUAGE, *n.* Speech, expression, vernacular, dialect, tongue.
 LANGUISH, *v.* 1. Faint, wither, fade, drop. 2. Look tender.
 LARCENY, *n.* Theft, pilfering, thievery, stealing.
 LARGE, *a.* 1. Bulky, big, great. 2. Broad, extensive. 3. Full, abundant. *Small.*
 LASCIVIOUS, *a.* Loose, unchaste, lustful, lewd, lecherous.
 LAST, *a.* 1. Latest. 2. Ultimate, final. 3. Hindmost. 4. Extreme.
 LAST, *adv.* The last time.
 LAST, *v.* Remain, continue, endure.
 LATENT, *a.* Secret, unseen, veiled, concealed. *Patent.*
 LAUGH, *a.* Laughter, cachinnation, roar, guffaw.
 LAUGHABLE, *a.* Droll, ridiculous, farcical, comical.
 LAVISH, *a.* Extravagant, wasteful, profuse.
 LAVISH, *v.* Dissipate, waste, squander.
 LAW, *n.* 1. Rule, regulation, statute, enactment, ordinance. 2. Formula. 3. Code. 4. Jurisprudence.
 LAWFUL, *a.* Legal, legitimate, constitutional. *Unlawful.*
 LAWYER, *n.* Attorney, counsellor, advocate, counsel.
 LAZY, *a.* Idle, dronish, sluggish, inactive, slothful. *Active, nimble.*
 LEAD, *n.* Direction, guidance, leadership.
 LEAGUE, *n.* Combination, alliance, confederacy, union.
 LEAN, *v.* 1. Incline. 2. Bear, recline, rest. 3. Tend.
 LEAVE, *n.* Allowance, permission, license, liberty.
 LECTURE, *n.* Lesson, discourse, prelection.
 LEGACY, *n.* Gift, bequest, devise.
 LEGAL, *a.* *See Lawyer.* *Unlawful.*
 LEGIBLE, *a.* Fair, readable, plain.
 LEISURE, *n.* Spare time.
 LENGTHEN, *v.* 1. Extend, protract, prolong, continue. 2. Stretch, elongate. *Shorten.*

LENIENCY, *n.* Tenderness, mercy, mildness, clemency.

LETTER, *n.* 1. Note, epistle. 2. Alphabetical character.

LEVITY, *n.* Frivolity, giddiness, flightiness.

LIBERALITY, *n.* 1. Bounty, generosity, beneficence, charity. 2. Toleration, candor.

LIBERATE, *v.* Discharge, emancipate, release.

LIE, *n.* Fib, untruth, falsehood.

LIE, *v.* 1. Falsify. 2. Couch, recline. 3. Rest, remain.

LIFE, *n.* 1. Vitality. 2. Existence. 3. Memoir, biography.

LIGHT, *n.* 1. Daylight, sunrise. 2. Illumination. 3. Instruction. 4. Window.

LIGHT, *a.* 1. Buoyant. 2. Easy. 3. Porous. 4. Unburdened. 5. Trifling, small. 6. Flimsy. 7. Airy, gay.

LIKE, *a.* Resembling, same, similar. *Unlike.*

LIKE, *v.* Choose, prefer, list, elect.

LIKING, *n.* Choice, preference, partiality.

LIMITED, *a.* Confined, bounded, restrained, defined, restricted, circumscribed. *Unlimited.*

LINEAGE, *n.* Race, house, family, ancestry, line, lineage.

LINK, *v.* Conjoin, tie, bind, connect, unite.

LIQUIDATION, *n.* Adjustment, discharge, settlement, payment.

LITTLE, *a.* 1. Small, diminutive, minute, tiny. 2. Scanty, inconsiderable. 3. Narrow, paiftry, contemptible. *Noble, large.*

LIVE, *a.* Existing, alive, living. *Dead.*

LIVE, *v.* 1. Exist. 2. Endure, continue. 3. Abide, dwell, reside. 4. Subsist. *Die.*

LIVELY, *a.* 1. Agile, quick, nimble. 2. Sprightly, blithe, joyous. 3. Vigorous, piquant, strong. 4. Vivid, appalling, revolting.

LOATHSOME, *a.* Offensive, disgusting, appalling, revolting.

LOFTY, *a.* 1. High. 2. Dignified, sublime. 3. Haughty, proud, arrogant. *Humble, modest.*

LOVELY, *a.* Companionless, lone, solitary. 2. Secluded, lonesome, isolated.

LOOSEN, *v.* 1. Relax. 2. Loose, release.

LORDLY, *a.* 1. Dignified, majestic, lofty. 2. Proud, haughty.

LOSE, *v.* 1. Let slip. 2. Miss. 3. Forfeit. 4. Waste, squander. *Gain, earn.*

LOSS, *n.* 1. Deprivation, privation. 2. Forfeiture. 3. Waste. 4. Damage, detriment, destruction.

LOVE, *v.* 1. Like. 2. Have a passionate affection for, be enamored of. *Hate.*

LOVE, *n.* 1. Affection. 2. Attachment. 3. Fondness, liking.

LOW, *a.* 1. Depressed. 2. Mean, abject. 3. Cheap. 4. Dishonorable, disreputable. 5. Grave, not sharp. 6. Feeble, reduced.

LOYAL, *a.* Faithful, true.

LUCID, *a.* 1. Clear, transparent, pell-mell. 2. Distinct, plain. 3. Bright, shining. *Ambiguous, opaque.*

LUCK, *n.* Chance, hap, fortune, fate.

LUNACY, *n.* Derangement, madness, insanity, craziness.

LUXURIA, *v.* 1. Revel, wanton. 2. Flourish.

M

MACERATION, *n.* Soaking, softening, steeping.

MACHINATION, *n.* Plot, stratagem, intrigue, conspiracy.

MAD, *a.* 1. Crazy, delirious, insane. 2. Enraged, frantic, violent.

MAGIC, *n.* Enchantment, sorcery, necromancy.

MAGNANIMOUS, *a.* See *Noble, lofty, Mean, base, low.*

MAGNIFICENCE, *n.* Grandeur, splendor, eclat.

MAIN, *a.* Principal, leading, chief. *Subordinate.*

MAJORITY, *n.* 1. Manhood, full age. 2. Greater number. *Minority.*

MALEFACTOR, *n.* Culprit, criminal, felon, outlaw, convict.

MALICE, *n.* Spite, rancor, hate, venom, malignity.

MAMMOTH, *a.* See *Large.*

MANLY, *a.* Manful, brave, stout, strong, bold, noble, heroic.

MANIFEST, *a.* Clear, apparent, patent, obvious, plain, glaring.

MANNERS, *n.* Breeding, behavior, deportment, habits, morals.

MARRY, *v.* Espouse, wed, take for husband or wife.

MASK, *v.* Disguise, screen, shroud, veil, hide, cloak.

MATCHLESS, *a.* Excellent, inimitable, unrivalled, peerless, incomparable.

MATRIMONY, *n.* Wedlock, marriage, nuptial state.

MEAN, *v.* 1. Purpose, intend, design. 2. Denote, imply, signify.

MEAN, *a.* 1. Average, middle, medium. 2. Miserly, stingy. 3. Base, servile, grovelling. 4. Poor, petty, wretched.

MEEK, *a.* Modest, humble, mild, gentle, submissive. *Bold.*

MEEKNESS, *n.* Modesty, humility, gentleness, mildness, submissiveness.

MELANCHOLY, *n.* Depression, gloom, sadness, dejection, despondency. *Joy.*

MEMORY, *n.* 1. Remembrance, recollection. 2. Reputation, renown, fame.

MENTAL, *a.* Ideal, rational, intellectual, metaphysical. *Physical.*

MERCY, *n.* Mildness, compassion, clemency, lenity.

MERITORIOUS, *a.* Good, worthy, deserving, excellent.

MERRY, *a.* Gay, gleeful, mirthful, joyful, hilarious.

MIGHTY, *a.* 1. Able, strong, puissant. 2. Effective, forcible, 3. Immense, vast, stupendous.

MIND, *n.* Reason, intellect, understanding. 2. Inclination, desire. 3. Thought, opinion.

MINORITY, *n.* 1. Nonage, infancy, pilage, childhood. 2. Smaller number. *Majority.*

MISADVENTURE, *n.* Misfortune, mishap, reverse, mischance. *Adventure.*

MISCHIEF, *n.* 1. Trouble. 2. Detriment, harm, hurt, evil, injury.

MISERABLE, *a.* 1. Distressed, unhappy, afflicted, forlorn. 2. Abject, mean. 3. Valueless.

MODERATE, *a.* 1. Mild, judicious, reasonable. 2. Frugal, sparing. *Immoderate.*

MODERN, *a.* Late, new, novel, recent. *Old, ancient.*

MODEST, *a.* 1. Humble, unpretending. 2. Moderate. 3. Chaste, pure. *Bold, lofty.*

MORALITY, *n.* 1. Goodness, virtue. 2. Ethics, morals.

MORBID, *a.* Unsound, sickly, unhealthy, vitiated. *Sound.*

MORNING, *n.* 1. Daybreak, dawn. 2. Forenoon. *Evening.*

MORTAL, *a.* 1. Destructive, deadly, fatal. 2. Human.

MORTAL, *n.* Man, human.

MUNDANE, *a.* Worldly, earthly, terrestrial. *Heavenly.*

MURMUR, *n.* 1. Whisper. 2. Mutter. 3. Complaint, whimper.

MUSE, *v.* Think, contemplate, reflect, ponder, meditate, brood.

MUSIC, *n.* 1. Harmony, symphony, melody. 2. Science of harmonics. *Inharmony.*

MUTUAL, *a.* Interchanged, reciprocal, correlative.

MYSTIFY, *v.* Puzzle, perplex, baffle, bewilder, pose.

N

NAKED, *a.* 1. Nude, bare, undressed. 2. Defenceless, unprotected. 3. Sheer, simple. *Clad.*

NATURAL, *a.* 1. Regular, normal. 2. Native, original, characteristic. 3. Of nature. *Unnatural.*

NEAR, *a.* 1. Close, nigh, adjacent. 2. Familiar, allied, intimate. 3. Pending, imminent. *Far.*

NERVE, *v.* Brace, fortify, strengthen, invigorate. *Weaken.*

NEVER, *adv.* 1. Not ever. *Ever.*

NEW, *a.* 1. Fresh, novel. 2. Modern, recent. *Old, ancient.*

NICE, *a.* 1. Precise, exact, critical. 2. Subtle, fine. 3. Delicate, dainty, delicious.

NIKKARDLY, *a.* Mean, mercenary, stingy, miserly, illiberal, avaricious.

NIMBLE, *a.* Quick, agile, alert, sprightly. *Slow, lazy.*

NOBLE, *a.* 1. Dignified, worthy, superior, exalted. 2. Grand, magnificent.

NOISE, *n.* Sound, din, clatter, uproar, clamor.

NOMINATE, *v.* Name, propose, designate.

NOTE, *n.* 1. Minute, memorandum. 2. Comment, remark. 3. Celebrity, renown. 4. Bill, promissory note.

NOTE, *v.* 1. Record. 2. Notice, observe, heed. 3. Denote, designate.

NOTED, *a.* See *Illustrious.*

NOTION, *n.* See *Idea.*

NOTORIOUS, *a.* 1. Conspicuous. 2. Open, obvious, well known.

NOVEL, *a.* See *New.*

NOVEL, *n.* Tale, story, romance, fiction.

NOXIOUS, *a.* Harmful, hurtful, deleterious, baleful, deadly.

NUMBER, *n.* 1. Numeral, figure, digit. 2. Many, multitude.

NUPTIALS, *n.* Wedding, marriage, bridal, espousals.

NURTURE, *n.* Discipline, training, breeding, schooling, education.

NUTRIMENT, *n.* Food, diet, provision, sustenance, nutrition, nourishment.
NUTRITIOUS, *a.* Sustaining, nourishing, wholesome, strengthening. *Noxious.*

O

OBDURATE, *a.* Obstinate, stubborn, hardened, callous, unfeeling.
OBJECT, *n.* 1. End, purpose, aim, design. 2. Mark.
OBLIGE, *v.* 1. Please, favor, accommodate, serve. 2. Obligate. 3. Compel, coerce. *Disoblige.*
OBLIVION, *n.* 1. Forgetfulness. 2. Amnesia.
OBSCUR, *a.* 1. Dark, dim. 2. Vague, indistinct. 3. Humble, unknown.
OBSCURE, *v.* Cloud, darken, shade, eclipse.
OBSEQUIES, *n.* Funeral rites, execu-
tions.
OBSCURE, *a.* Disused, antiquated, neglected.
OBVIOUS, *a.* Plain, clear, manifest, visible, patent.
OCCUPATION, *n.* 1. Calling, business, pursuit, profession. 2. Use, possession.
OFFICE, *n.* 1. Charge, trust, duty, service. 2. Situation, birth, station.
OFFSPRING, *n.* Children, issue, descendants, posterity.
OLDER, *a.* Elder, more old.
OPAQUE, *a.* 1. Dark, obscure. 2. Not transparent, impervious to light.
OPEN, *a.* 1. Unclosed, extended. 2. Clear, public. 3. Fair, candid, honest, unreserved. 4. Liberal. 5. Unsettled.
OPINION, *n.* 1. Notion, view, judgment, belief. 2. Estimate.
ORATION, *n.* Address, speech, discourse, harangue.
ORDINARY, *a.* 1. Usual, common, habitual. 2. Homely, plain, ugly. 3. Inferior, vulgar.
ORIGIN, *n.* 1. Cause, occasion. 2. Spring, beginning, source.
OSTENTATION, *a.* Show, display, flourish, pomposity.
OCCASION, *n.* Occurrence, opportunity, necessity.
OCCASIONAL, *a.* Casual, irregular, incidental.
OCCUPATION, *n.* 1. Calling, business, pursuit, profession. 2. Use, possession.
OCCUPY, *v.* Hold, possess, use. *Vacate.*
OCCURRENCE, *n.* Adventure, incident, contingency.
ODOR, *n.* Scent, perfume, fragrance.
OFFEND, *v.* Despise, displease, vex. *Please.*

OFFENCE, *n.* Crime, indignity, injury, insult, misdeed, transgression, trespass, outrage.
OFFENSIVE, *a.* Abusive, impertinent, injurious, insulting, insolent, obnoxious, opprobrious, rude, scurrilous.
OFFERING, *n.* 1. Oblation, presentation, gift. 2. Sacrifice.
OFFICE, *n.* 1. Charge, trust, duty, service. 2. Situation, berth, station.
OFFICIOUS, *a.* Active, busy, forward, intrusive, obtrusive. *Infidious.*
OFFSPRING, *n.* Children, issue, descendants, posterity.
OLDER, *a.* Elder, more old.
ONLY, *adv.* Alone, barely, merely, simply, singly, solely.
OPAQUE, *a.* 1. Dark, obscure. 2. Not transparent, impervious to light.
OPEN, *a.* 1. Unclosed, extended. 2. Clear, public. 3. Fair, candid, honest, unreserved. 4. Liberal. 5. Unsettled.
OPENING, *n.* Aperture, cavity, hole, fissure. *Solid.*
OPERATION, *n.* Action, agency, surgical act, process.
OPINION, *n.* 1. Notion, view, judgment, belief. 2. Estimate.
OPINIONATED, *a.* Conceited, egotistical, obstinate. *Modest.*
OPPONENT, *a.* Adversary, antagonist, enemy, foe. *Friend.*
OPPOSITE, *a.* Adverse, contrary, inimical, repugnant. *Alike.*
OPPROBRIOS, *a.* Abusive, insulting, insolent, offensive, scurrilous. *Eulogistic.*
OPPROBRIUM, *n.* Disgrace, ignominy, infamy. *Eminence.*
OPTION, *n.* Choice, election.
ORATION, *n.* Address, speech, discourse, harangue.
ORDAIN, *v.* Appoint, order, prescribe, invest.
ORDER, *n.* 1. Class, degree, fraternity, method, rank, series, succession. 2. Command, injunction, mandate, precept. *Disorder.*
ORDERLY, *a.* 1. Methodical, systematic, regular, quiet. 2. *A soldier.* *Irregular.*
ORDINARY, *a.* 1. Usual, common, habitual. 2. Homely, plain, ugly. 3. Inferior, vulgar. *Extraordinary.*
ORIGIN, *n.* 1. Cause, occasion. 2. Spring, beginning, source.
ORIGINAL, *a.* First, primary, primitive, pristine.

ORNAMENT, *n.* Adorn, embellish, beautify, deck, decorate.

ORNATE, *a.* Adorned, bedecked, decorated, embellished, garnished. *Un-adorned.*

OSTENSIBLE, *a.* Colorable, feasible, professed, plausible, specious, apparent, declared, manifest.

OSTENTATION, *n.* Show, display, flourish, pomposity.

OUTLIVE, *v.* Survive.

OUTRAGE, *v.* Abuse, maltreat, offend, shock, insult.

OUTRAGE, *n.* Afront, offense, abuse, indiginity, insult.

OUTWARD, *a.* Extraneous, exterior, external, extrinsic, outer.

oval, *a.* Egg-shaped, elliptical.

OVERBEARING, *a.* Haughty, arrogant, lordly, imperious, domineering, dictatorial.

OVERCOME, *v.* Conquer, subdue, surmount, vanquish.

OVERFLOW, *v.* *1.* Flow, deluge, inundate. *2.* Overrun, overspread.

OVERSIGHT, *n.* *1.* Blunder, mistake, error, inadvertency. *2.* Management, supervision, control.

OVERTHROW, *v.* *1.* Defeat, overcome, conquer, vanquish. *2.* Upset, overturn, subvert. *3.* Ruin, demolish.

OVERWHELM, *v.* *1.* Overflow. *2.* Defeat, conquer, vanquish, subdue.

OWNER, *n.* Holder, possessor, proprietor.

P

PACIFY, *v.* *1.* Appear, conciliate. *2.* Calm, still, compose, tranquillize, quiet, quell. *Excite.*

PAIN, *n.* *1.* Ache, distress, suffering, pang, anguish, agony. *2.* Penalty. *3.* Uneasiness, sorrow, grief, woe. *Pleasure.*

PAINT, *v.* *1.* Depict, delineate, portray, pencil, sketch. *2.* Color. *3.* Represent.

PAIR, *n.* Brace, couple. *Single.*

PALE, *a.* *1.* Colorless, wan, whitish, ashy, pallid. *2.* Dim, sombre. *Florid.*

PALLIATE, *v.* Cover, extenuate, gloss, varnish.

PALPABLE, *a.* *1.* Obvious, evident, manifest, plain, glaring. *2.* Tangible, palpitate, *v.* Pulsate, throb, flutter, go pit-a-pat.

PALTRY, *a.* *1.* Little, small, unimportant, petty, miserable, trivial. *2.* Abject, base, mean, pitiful, contemptible.

PANEGYRIC, *n.* Encomium, praise, eulogy. *Condemnation.*

PANG, *n.* *See Pain.*

PARASITE, *n.* Flatterer, sycophant, a hanger-on.

PARDON, *n.* Grace, forgiveness, remission, absolution, mercy, amnesty.

PARENTAGE, *n.* Birth, lineage, pedigree, stock.

PARODY, *n.* Burlesque, travesty, caricature.

PARSIMONIOUS, *a.* Close, mean, stingy, miserly, penurious, covetous, sordid.

PARTIAL, *a.* *1.* Incomplete, imperfect. *2.* Unfair, warped, biased, prejudiced, unjust. *Complete.*

PART, *n.* *1.* Piece, portion, fraction. *2.* Element, ingredient. *3.* Lot. *4.* Charge, function.

PARTICLE, *n.* Grain, jot, tithe, iota, bit, atom, molecule.

PARTICULAR, *a.* Appropriate, circumstantial, distinct, exact, exclusive, nice, peculiar, punctual, specific.

PARTICULARLY, *adv.* Chiefly, distinctly, especially, specifically, principally.

PARTISAN, *n.* Supporter, adherent, follower, disciple, champion, votary.

PARTLY, *adv.* In part.

PARTNER, *n.* *1.* Colleague, associate, sharer, participator, partaker. *2.* Member of a firm.

PASSION, *n.* *1.* Ardor, emotion, fervor, zeal. *2.* Love, affection, fondness, attachment, devotion. *Hate.* *3.* Anger, wrath, fury. *4.* Pathos.

PASSIVE, *a.* Calm, patient, resigned, submissive, unresistive. *Rebellious.*

PATENT, *a.* Open, plain, apparent; obvious. *Latent.*

PATHETIC, *a.* Touching, affecting, moving, tender, melting, plaintive.

PATIENCE, *n.* Resignation, endurance, fortitude, sufferance.

PATIENT, *a.* An invalid, composed, calm, enduring, passive. *Fretful.*

PATRICIAN, *n.* Nobleman. *Plebeian.*

PATRONIZE, *v.* Aid, favor, support, help, befriend.

PAUSE, *v.* *1.* Stop, cease, desist, delay, rest, stay. *2.* Waver, hesitate.

PAY, *n.* Compensation, reward, requital, wages, salary, hire.

PEACEABLE, *a.* Calm, gentle, pacific, mild, quiet, serene, tranquil, undisturbed. *Disturbed.*

PEACEFUL, *a.* *1.* Still, quiet, undisturbed, calm, placid, tranquil, serene. *2.* Mild, friendly.

PECULIAR, *a.* Particular, singular, special, characteristic, rare, exceptional.

PEEVISH, *a.* Captious, cross, fretful, irritable, petulant, *Patient*.

PENALTY, *n.* Chastisement, fine, forfeiture, mulct, punishment.

PENETRATING, *a.* Discerning, intelligent, sagacious, acute, keen, shrewd.

PENITENCE, *n.* Compunction, remorse, contrition, repentance. *Obduracy*.

PENNILESS, *a.* Poor, destitute, needy, indigent, reduced, pinched, distressed.

PENURIOUS, *a.* Beggarly, miserly, niggardly, parsimonious, sparing. *Generous*.

PENURIOUS, *a.* See *Parsimonious*.

PENURY, *n.* Indigence, need, poverty, want, *Affluence*.

PERCEIVE, *v.* 1. Notice, see, discover, discern. 2. Feel. 3. Understand, know.

PERCEPTION, *n.* Conception, sensation, idea, notion, sentiment.

PEREMPTORY, *a.* Absolute, arbitrary, despotic, dogmatical, positive.

PERFECT, *a.* 1. Finished, complete, elaborate. 2. Blameless, pure, holy.

PERFIDIOUS, *a.* Faithless, treacherous, *Faithful*.

PERFORATE, *v.* Bore, pierce, penetrate.

PERFORM, *v.* Accomplish, achieve, effect, execute, fulfil, produce.

PERFUME, *n.* Aroma, fragrance, balminess, incense.

PERIL, *n.* Venture, risk, danger, hazard, jeopardy.

PERIOD, *n.* Circuit, date, age, epoch, era.

PERJURE, *v.* Forswear, suborn.

PERMANENT, *a.* Fixed, abiding, lasting, stable, enduring, steadfast, immutable.

PERMIT, *v.* Allow, suffer, consent, admit, tolerate, yield. *Refuse*.

PERNICKY, *a.* Destructive, mischievous, hurtful, noisome, noxious. *Healthful*.

PERPETUAL, *a.* Continuous, constant, incessant, unceasing, uninterrupted. *Transient*.

PERPLEX, *v.* 1. Puzzle, embarrass, bewilder, confound. 2. Involve, entangle, complicate.

PERSEVERE, *v.* Continue, insist, persist, prosecute, pursue. *Unstable*.

PERSPICUITY, *n.* Transparency, clearness, translucency. *Obscurity*.

PERSUADE, *v.* 1. Convince. 2. Influence, induce, lead, incite, impel.

PERTINENT, *a.* Apposite, appropriate, *Improper*.

PERVERSE, *a.* Cross, crooked, froward, stubborn, untractable, *Yielding*.

PESTILENTIAL, *a.* Contagious, epidemic, infectious, mischievous.

PETITION, *n.* Application, appeal, prayer, suit, entreaty, supplication.

PICTURE, *n.* Effigy, image, likeness, representation.

PIOUS, *a.* Religious, devout, holy, saudly, godly.

PIQUE, *n.* Offence, resentment, umbrage, grudge.

PIQUE, *v.* 1. Urge, spur, incite, instigate. 2. Displease, offend, irritate, nettle, exasperate.

PITILESS, *a.* Unmerciful, relentless, ruthless, cruel, unfeeling, inexorable.

PITY, *n.* Sympathy, compassion, fellow-feeling.

PLACE, *n.* 1. Ground, post, position, seat, site, situation, space. 2. Dispose, lay, order, put, set.

PLACID, *a.* See *Peaceful*.

PLAGUE, *v.* Tease, vex, trouble, fret, bother.

PLEASANT, *a.* 1. Agreeable, pleasing, delightful. 2. Witty, sportive, amusing. 3. Cheerful, lively, vivacious.

PLEASE, *v.* Delight, gratify, humor, satisfy. *Displease*.

PLEASURE, *n.* 1. Comfort, enjoyment, gratification, joy. 2. Luxury, voluptuousness. 3. Choice, will, preference. *Pain*.

PLEBEIAN, *a.* Mean, base, vulgar, ignoble. *Patrician*.

PLEDGE, *n.* Deposit, earnest, hostage, security, pawn.

PLENTIFUL, *a.* Abundant, ample, exuberant, copious, plenteous. *Scarce*.

PLIABLE, *a.* 1. Limber, flexible, supple, lithe. 2. Compliant, tractable.

PLIANT, *a.* Bending, flexible, pliable, lithe, limber, supple, yielding. *Stiff*.

PLIGHT, *v.* Case, condition, predicament, situation, state.

PLOT, *v.* Scheme, concoct, project, devise, brew, hatch.

PLUCK, *n.* Resolution, courage, spirit, mettle, nerve, fortitude.

POLISHED, *a.* 1. Refined, accomplished, polite, cultivated, elegant. 2. Burnished. 3. Attic, classic.

POLITE, *a.* Refined, accomplished, genteel, courteous, courtly, polished, urbane.

POLITENESS, *n.* Affability, civility, courteousness, courtesy, good manners, *Impoliteness*.

POLITIC, *a.* Artful, civil, cunning, prudent. *Impolitic.*

POLLUTE, *v.* Contaminate, corrupt, defile, infect, taint, vitiate. *Purify.*

POMP, *n.* Display, parade, show, pageantry, ostentation.

POMPOUS, *a.* Dignified, lofty, magisterial, magnificent, stately, showy, ostentatious. *Modest.*

PONDER, *v.* Consider, muse, reflect, think.

PORTION, *v.* Division, dower, fortune, part, quantity, share.

POSITION, *n.* Place, post, situation, station.

POSITIVE, *a.* Certain, confident, dogmatical, real.

POSSESS, *v.* Have, hold, occupy.

POSTERIOR, *a.* 1. Hind, hinder, rear, back. 2. Following, succeeding, subsequent, ensuing.

POSTPONE, *v.* Adjourn, defer, delay, procrastinate.

POSTURE, *n.* Action, attitude, gesture, position.

POWER, *a.* Strong, influential, cogent, powerful, mighty, puissant. *Weak.*

Poverty, *n.* Indigence, need, penury, want. *Wealth.*

POWERFUL, *a.* Mighty, influential, potent, strong, vigorous. *Weak.*

PRACTICABLE, *a.* Feasible, possible, practical. *Impracticable.*

PRACTICE, *n.* Custom, habit, manner, use. *Unusual.*

PRAISE, *n.* 1. Worship, homage. 2. Approval, commendation, laudation, applause, encomium. 3. Eulogy, panegyric. *Blame.*

PRAISE, *v.* 1. Exalt, glorify. 2. Approve, applaud, commend. 3. Eulogize, extol. *Censure.*

PRAYER, *n.* Entreaty, petition, suit, request, supplication.

PRECARIOUS, *a.* Doubtful, equivocal, dubious, uncertain. *Certain.*

PRECEDENCE, *n.* Pre-eminence, preference, priority.

PRECEDENT, *n.* 1. Example. 2. Former, antecedent.

PRECEDING, *v.* Antecedent, anterior, foregoing, former, previous, prior.

PRECEPT, *n.* Doctrine, law, rule, injunction, mandate, maxim, principle.

PRECIOUS, *a.* Costly, uncommon, valuable. *Common.*

PRECISE, *a.* 1. Accurate, correct, exact. 2. Nice. 3. Stiff, strict. *Not exact.*

PRECLUDE, *v.* Hinder, obviate, prevent. *Assist.*

PRECONCERNED, *a.* Premeditated, pre-determined, considered beforehand.

PRECURSOR, *n.* Forerunner, harbinger, messenger.

PREDICAMENT, *n.* 1. Condition, plight, situation. 2. Class, state.

PREDICT, *v.* Foretell, prophesy, prognosticate.

PREDOMINANT, *a.* Overruling, supreme, prevalent, prevailing.

PREFACE, *n.* Introduction, prelude, preface.

PREFER, *v.* Advance, choose, forward, encourage, promote. 2. To offer, to present.

PREFERENCE, *n.* Choice, precedence, priority.

PREFERMENT, *n.* Advancement, preference, promotion.

PREJUDICE, *n.* 1. Bias, detriment, disadvantage, hurt, injury. 2. Pre-possession.

PRELIMINARY, *a.* 1. Antecedent, introductory, preparatory, previous. 2. A first step.

PREPARE, *v.* Equip, make ready, fit, qualify.

PREPONDERATE, *v.* 1. Outweigh, overbalance. 2. Prevail.

PREPOSTEROUS, *a.* Absurd, irrational, foolish. *Rational.*

PREROGATIVE, *n.* Privilege, immunity, right.

PRESCRIBE, *v.* Appoint, dictate, ordain.

PRESERVE, *v.* Keep, protect, save, spare, defend. *Destroy.*

PRESSING, *a.* Crowding, squeezing, forcing, urgent, importunate, emergent.

PRESUME, *v.* 1. Dare, venture. 2. Conjecture, suppose, surmise, think, believe.

PRESUMING, *v.* Arrogant, presumptive, forward, presumptuous. *Modest.*

PRETEND, *v.* Affect, simulate, feign, sham, counterfeit.

PRETEXT, *n.* Excuse, pretence, pretension.

PRETTY, *a.* Neat, fair, comely, elegant, beautiful, handsome.

PREVAILING, *a.* Dominant, overcoming, prevalent, ruling, succeeding. *Uncommon.*

PREVENT, *v.* Anticipate, hinder, impede, obstruct, obviate, preclude. *Assist.*

PREVIOUS, *a.* Anterior, introductory, preliminary, prior. *Present.*

PRICE, *n.* Charge, cost, expense, value, worth.

PRICELESS, *a.* Inestimable, invaluable.

PRIDE, *n.* Arrogance, conceit, haughtiness, loftiness, self-esteem, ostentation, vanity. *Meechness.*

PRIMARY, *a.* First, original, primitive, pristine.

PRINCIPAL, *a.* Capital, chief, essential, head, important, main.

PRINCIPLE, *n.* Constituent part, element, doctrine, motive, tenet, fundamental truth.

PRINT, *n.* Impression, mark, stamp.

PRIOR, *a.* Antecedent, anterior, preceding, former, previous. *After.*

PRIORITY, *n.* 1. Precedence, preference. 2. Pre-eminence.

PRISTINE, *a.* First, original, primitive. *Modern.*

PRIVACY, *n.* Loneliness, retirement, seclusion, secrecy, solitude.

PRIVILEGE, *v.* Advantage, exemption, immunity, prerogative, right.

PROBABILITY, *n.* Chance, likelihood. *Unlikeness.*

PROBITY, *n.* Honesty, integrity, uprightness, veracity. *Deceitfulness.*

PROBLEM, *n.* Question, puzzle, enigma, riddle.

PROCED, *v.* 1. Advance, progress. 2. Emanate, issue. 3. Arise.

PROCEDING, *n.* 1. Course, progression. 2. Transaction.

PROCLAIM, *v.* Advertise, announce, declare, promulgate, publish, tell.

PROCLIVITY, *n.* Inclination, tendency, proneness.

PROCURE, *v.* Acquire, gain, obtain.

PRODIGAL, *a.* Extravagant, wasteful, lavish, profuse. *Provident.*

PRODIGAL, *n.* A spendthrift.

PRODIGALITY, *n.* Profusion, lavishness, wastefulness, extravagance, squandering.

PRODIGIOUS, *a.* Amazing, astonishing, enormous, monstrous, vast. *Small.*

PROFANE, *a.* Impious, irreligious, irreverent, secular. *Religious, pious.*

PROFESSION, *n.* Avocation, business, calling, vocation, employment.

PROFICIENCY, *n.* Advancement, progress, improvement. *Deficient.*

PROFIT, *n.* Advantage, benefit, emolument, gain. *Loss.*

PROFLIGATE, *a.* See *Abandoned.*

PROFUSE, *a.* Extravagant, lavish, prodigal. *Scarce.*

PROGENY, *n.* Issue, offspring, race.

PROGRESS, *n.* Advancement, gradation, motion, proficiency. *Regression.*

PROJECT, *n.* Design, plan, scheme.

PROLIFIC, *a.* Fertile, fruitful, productive. *Barren.*

PROLIX, *a.* Diffuse, long, tedious.

PROLONG, *v.* Delay, extend, postpone, procrastinate, protract, retard. *Shorten.*

PROMINENT, *a.* Conspicuous, protuberant, eminent, projecting.

PROMISCUOUS, *a.* Mingled, indiscriminate, common, confused. *Select.*

PROMISE, *n.* Word, assurance, engagement, pledge.

PROMOTE, *v.* Advance, encourage, forward, prefer. *Discourage.*

PROMPT, *a.* 1. Early, punctual, timely. 2. Apt, ready, quick.

PRONOUNCE, *v.* Affirm, articulate, declare, speak, utter.

PROOF, *n.* 1. Argument. 2. Demonstration, evidence, testimony.

PROPAGATE, *v.* Circulate, diffuse, disseminate, increase, multiply.

PROPENSIVY, *n.* Inclination, proneness, bias, tendency.

PROPER, *a.* 1. Fitting, appropriate, suitable, becoming, seemly, right. 2. Particular, specific, not common.

PROFITIATE, *v.* appease, reconcile, atone, conciliate. *Provoke.*

PROFITIOUS, *a.* Auspicious, favorable. 2. Kind, merciful. *Unfavorable.*

PROPORTION, *n.* Form, rate, relation, ratio, size, symmetry.

PROPORTIONATE, *a.* Adequate, equal, commensurate. *Unequal.*

PROPOSE, *v.* Bid, intend, offer, purpose, tender.

PROSECUTE, *v.* 1. Arraign, accuse. 2. Continue, pursue.

PROSPECT, *n.* Landscape, survey, view.

PROSPECTIVE, *a.* Foreseeing, forward, future.

PROSPERITY, *n.* Welfare, success, thrift, luck, happiness.

PROSPEROUS, *a.* Flourishing, fortunate, lucky, successful. *Unsuccessful.*

PROTECT, *v.* Cherish, defend, foster, guard, patronize, shelter, shield. *Abandon.*

PROTRACT, *v.* Defer, delay, postpone, prolong, retard.

PROTRACTED, *a.* Continued, extended, prolonged, drawn out.

PROUD, *a.* Arrogant, assuming, conceited, haughty, vain. *Unassuming.*

PROVERB, *n.* Adage, aphorism, maxim, apothegm, by-word, saw, saying.

PROVIDE, *v.* Furnish, prepare, procure, supply.

PROVIDENT, *a.* Careful, economical, cautious, frugal, foresight, prudent. *Prodigal.*

PROVISIONS, *n.* Subsistence, food, victuals, viands, bread, provender.

PROVISO, *n.* Condition, stipulation.

PROVOKE, *v.* 1. Irritate, anger, offend, affront, enrage, exasperate, infuriate. 2. Awaken, arouse, excite, stimulate, inflame.

PROXY, *n.* Deputy, representative, agent, substitute.

PRUDENCE, *n.* Carefulness, discretion, forethought, judgment, wisdom. *In-discretion.*

PRUDISH, *a.* Coy, demure, reserved, over modest.

PUBLISH, *v.* 1. Announce, declare, proclaim, herald, advertise. 2. Issue, emit.

PUERILE, *a.* Boyish, childish, juvenile.

PULL, *v.* Drag, draw, gather, haul, pluck, lug.

PULSATION, *n.* Beat, beating, throb, throbbing.

PULVERIZE, *v.* Bruise, grind, comminute, triturate.

PUNCTUAL, *a.* *See Prompt.*

PUNISH, *v.* Correct, discipline, chastise, castigate, whip, scourge.

PURE, *a.* 1. Clear, clean, unsullied, undefiled, spotless, untarnished, immaculate. 2. True, innocent, sinless. 3. Chaste, modest. 4. Unmixed, genuine.

PURPOSE, *n.* Object, aim, intent, end, design.

PURSUE, *v.* Chase, continue, follow, prosecute, persist.

PUNZLE, *n.* *See Perplex.*

PUNZLE, *n.* 1. Mystery, riddle, enigma. 2. Embarrassment, perplexity, nonplus.

Q

QUACK, *n.* Impostor, pretender, humbug, charlatan.

QUAIL, *v.* Shrink, blench, quake, cover, tremble.

QUALIFIED, *v.* Adapted, competent, fitted. *Incompetent.*

QUALIFY, *v.* Adapt, equip, furnish, fit, modify, prepare, temper.

QUALITY, *n.* Rank, property, distinction, accomplishment, attribute.

QUANDARY, *n.* Puzzle, difficulty, perplexity, strait, nonplus, dilemma.

QUARREL, *n.* Disagreement, wrangle, squabble, contention, dissension, strife, altercation, brawl.

QUEER, *a.* Odd, singular, droll, strange, whimsical, unique, quaint.

QUERY, *n.* Inquiry, question, interrogatory.

QUESTION, *n.* *See Query.*

QUESTION, *v.* 1. Ask, inquire, examine, interrogate, catechise. 2. Doubt, dispute, controvert.

QUESTIONABLE, *a.* Doubtful, suspicious. *Authentic.*

QUICK, *a.* 1. Brisk, active, prompt, agile. 2. Rapid, swift. 3. Clever, sharp, shrewd, acute, keen, discerning. *Dull, slow.*

QUIET, *a.* Still, resting, dormant, motionless, quiescent.

QUIT, *v.* 1. Leave, withdraw, vacate. 2. Resign, abandon, forsake. 3. Clear, acquit, absolve.

QUIVER, *v.* Shake, tremble, shudder, shiver, quake.

QUOTA, *n.* Share, portion, allotment, contingent, proportion.

QUOTATION, *n.* Extract, excerpt, selection, citation.

QUOTE, *v.* Adduce, cite.

R

RABBLE, *n.* Mob, rout, herd.

RACE, *n.* Breed, course, family, generation, lineage, progress.

RADIANCE, *n.* Brightness, brilliancy, lustre, splendor, effulgence.

RADICAL, *a.* 1. Entire, complete, thorough, perfect. 2. Fundamental, original, organic. 3. Simple, primitive, underived.

RAGE, *n.* Anger, choler, fury, violence. *Calm.*

RAISE, *v.* Advance, collect, elevate, heighten, erect, exalt, propagate.

RALLY, *n.* 1. Banter, deride, mock, ridicule. 2. Collect. *Scatter.*

RANDOM, *a.* Casual, chance, fortuitous.

RANK, *n.* Class, degree, fruitful.

RANSOM, *n.* Free, redeem, manumit.

RAPACIOUS, *a.* Greedy, ravenous, voracious.

RAPIDITY, *n.* Agility, celerity, fleetness, speed, swiftness, velocity.

RAPT, *a.* Charmed, delighted, enraptured, fascinated, entranced, transported, ravished.

RAPTURE, *n.* Ecstasy, transport. *Despised.*

RARE, *a.* 1. Excellent, incomparable. 2. Raw. 3. Thin, scarce, singular, uncommon. *Common.*

RASH, *a.* Impulsive, hasty, heedless, headlong, reckless, precipitate.

RATE, *n.* Assessment, degree, proportion, price, quota, ratio, value.

RATIONAL, *a.* 1. Sane. 2. Sensible, wise, intelligent. 3. Reasonable. *Irrational.*

RAVENOUS, *a.* Greedy, rapacious, voracious.

RAY, *n.* Beam, gleam, glimmer.

READY, *a.* 1. Apt, dexterous, facile. 2. Prompt, willing, prepared.

REAL, *a.* 1. Genuine, true. 2. Actual, positive, substantive, absolute.

REALIZE, *v.* 1. Earn, gain, get, acquire. 2. Accomplish, perform. 3. Make real.

REASON, *n.* Argument, motive, origin, proof, purpose, understanding.

REASONABLE, *a.* *See Rational.*

REASONABLE, *a.* Equitable, fair, just, honest, moderate, rational. *Unreasonable.*

REBATE, *n.* Deduction, discount, reduction, drawback, abatement.

REBUKE, *v.* Censure, expostulation, reprobation, reprimand, reproof. *Commend.*

RECALL, *v.* Countermand, rescind, cancel, retract.

RECAST, *v.* Abjure, recast, retract, renounce, revoke. *Reiterate.*

RECKE, *v.* Fall back, retrograde, retire, retreat. *Advance.*

RECIPROCAL, *a.* Alternate, mutual.

RECITE, *v.* Recapitulate, rehearse, repeat, reiterate. *Retract.*

RECKLESS, *a.* *See Rash.*

RECKON, *v.* Calculate, count, compute, estimate, number.

RECLAIM, *v.* Correct, recover, reform, recall. *Loose.*

RECOLLECTION, *n.* Memory, reminiscence, remembrance, recalling. *Forgetfulness.*

RECOMMEND, *v.* Approve, commend, praise.

RECOMMENDATION, *n.* Approval, approbation, indorsement, commendation, praise.

RECOMPENSE, *n.* 1. Compensation, remuneration, pay, price. 2. Reward, satisfaction. 3. Equivalent.

RECONCILE, *v.* Conciliate, propitiate.

RECONCILIATION, *n.* Adjustment, pacification, reconciliation, atonement.

RECORD, *n.* 1. Chronicle, register, memorandum, account, memoir. 2. Trace, vestige, memorial.

RECREATION, *n.* Entertainment, diversion, amusement, play, pastime, sport.

RECRUIT, *v.* Recover, replace, repair, retrieve.

RECTIFY, *v.* Amend, emend, correct, improve, mend, reform.

RECTITUDE, *n.* 1. Straightness. 2. Uprightness, integrity. *Deceit.*

REDEEM, *v.* 1. Discharge, fulfil. 2. Save, recover, ransom, rescue, free. 3. Compensate.

REDRESS, *v.* Amendment, remedy, relief.

REDUNDANT, *a.* Superfluous, superabundant, exuberant, excessive.

REFER, *v.* 1. Allude, suggest, hint, intimate. 2. Appeal. 3. Bear, bring.

REFINED, *a.* 1. Accomplished, cultivated, polite, polished, elegant, courtly. 2. Purified. 3. Pure, chaste, classic, exquisite, Attic.

REFLECT, *v.* Consider, censure, muse, ponder, reproach, think.

REFORM, *v.* Amend, better, correct, improve, rectify.

REFRACTORY, *a.* Contumacious, perverse, ungovernable, unruly. *Obedient.*

REFRAIN, *v.* Abstain, forbear, spare.

REFRESH, *v.* Cool, renew, reinvigorate, revive.

REFUTE, *v.* Confute, disprove, oppugn. *Accept.*

REGALE, *v.* Entertain, feast, gratify, refresh.

REGARD, *n.* 1. Concern, esteem, respect, liking, affection. 2. Relation, reference. 3. Consideration, heed. *Contemn.*

REGARDLESS, *a.* Headless, indifferent, negligent, unconcerned, unobservant. *Cautious.*

REGION, *n.* Country, district, quarter.

REGION, *n.* 1. District, clime, territory, country. 2. Portion, part.

REGRET, *n.* Complain, grieve, lament, repent.

REGULATE, *v.* Adjust, direct, rule, dispose, govern, plan.

REITERATE, *v.* Repeat again, quote, recite. *Retract.*

REHEARSE, *v.* 1. Recapitulate. 2. Recite, repeat.

REJECT, *v.* 1. Refuse, repel, decline. 2. Discard. *Accept.*

REJOICE, *v.* Triumph, exalt, glory. *Lament.*

REJOINDER, *n.* Answer, reply, replication, response.

RELEVANT, *a.* Apposite, fit, pertinent, proper, suitable to the purpose. *Unsuitable.*

RELIANCE, *n.* Confidence, dependence, repose, trust. *Suspicion.*

RELIEVE, *v.* Aid, alleviate, assist, help, mitigate, succor.

RELIGIOUS, *a.* Devout, holy, pious. *Profane.*

RELUCTANT, *a.* Disinclined, unwilling, indisposed, loath, averse.

REMAIN, *v.* Abide, await, continue, sojourn, stay, tarry. *Depart.*

REMAINDER, *n.* Remnant, residue, rest.

REMAINS, *n.* Leavings, relics, remnants.

REMARK, *n.* Annotation, observation, comment, note.

REMINISCENCE, *n.* Remembrance, recollection.

REMIS, *a.* 1. Careless, negligent, inattentive. 2. Slow, slack, dilatory.

REMIT, *v.* 1. Abate, relax. 2. Absolve, forgive, liberate, pardon. 3. Transmit.

REMORSE, *n.* Compunction, sorrow, regret, penitence, contrition.

RENEGADE, *n.* 1. Turncoat, apostate. 2. Deserter, rebel, traitor.

RENEW, *v.* Refresh, renovate, revive.

RENOUNCE, *v.* Abandon, abdicate, forego, quit, relinquish, resign. *Keep.*

RENOVATE, *v.* Restore, renew, revive, resuscitate.

RENOWN, *n.* Celebrity, fame, reputation, distinction.

RENUNCIATION, *n.* 1. Abandonment, surrender. 2. Abnegation, rejection, repudiation.

REPAIR, *v.* Recover, restore, retrieve.

REPARATION, *n.* Amends, restoration, restitution.

REPARTEE, *n.* Reply, retort.

REPEAL, *v.* Abolish, abrogate, annul, cancel, destroy, revoke.

REPAT, *v.* Do again, recapitulate, recite, rehearse.

REPEL, *v.* 1. Repulse, drive back, 2. Withstand, resist, confront, oppose, check. *Attract.*

REPETITION, *n.* Recital, tautology.

REPLENISH, *v.* Fill, refill, supply.

REPOSE, *n.* Ease, quiet, rest, sleep. *Unrest.*

REPREHENSIBLE, *a.* Blamable, censurable, culpable, reprovable.

REPROACH, *v.* Blame, condemn, censure, reprove, upbraid. *Commend.*

REPROOF, *n.* Blame, censure, reprehension.

REPROVE, *v.* Chide, rebuke, reprimand. *Praise.*

REPUGNANCE, *n.* Antipathy, aversion, dislike, hatred. *Like.*

REPUGNANT, *a.* Adverse, contrary, hostile, inimical, opposite.

REPULSION, *n.* Power of repelling. *Attraction.*

REPUTATION, *n.* Character, renown, credit, fame, honor, repute.

REQUEST, *v.* Ask, beg, beseech, demand, entreat, implore, solicit.

REQUISITE, *a.* Essential, expedient, necessary.

REQUIRE, *v.* 1. Compensate, reward, reciprocate. 2. Avenge.

RESEARCH, *n.* Examination, inquiry, investigation, careful scrutiny.

RESEMBLANCE, *n.* Likeness, similarity, similitude.

RESERVATION, *n.* Reserve, retention.

RESIDE, *v.* Abide, inhabit, sojourn, dwell, live.

RESIDENCE, *n.* Abode, domicile, dwelling.

RESIDUE, *n.* Remainder, remnant.

RESIGN, *v.* Abdicate, forego, give up, relinquish, renounce.

RESIGNATION, *n.* Acquiescence, endurance, patience, submission.

RESIST, *v.* Confront, oppose, withstand, repel. *Aid.*

RESOLUTE, *a.* Courageous, decided, determined, fixed, steady. *Irresolute.*

RESOLUTION, *n.* 1. Intention, resolve. 2. Firmness, constancy.

RESORT, *v.* Frequent, haunt.

RESOURCE, *n.* Expedient, means, resort.

RESPECT, *n.* 1. Esteem, regard, reverence, veneration. 2. Favor, good will. 3. Reference.

RESPECT, *v.* Honor, esteem, regard, venerate.

RESPECTFUL, *a.* Civil, dutiful, obedient. *Uncivil.*

RESPITE, *n.* 1. Interval. 2. Reprieve, suspension, delay.

RESPONSE, *n.* Answer, reply, replication, rejoinder.

RESPONSIBLE, *a.* Accountable, amenable, answerable.

REST, *n.* Cessation, ease, intermission, quiet, repose, stop, pause, remainder. 2. Others. *Restlessness*.

RESTLESS, *a.* Unsettled, unquiet, roving, not still. *Restful*.

RESTORE, *v.* 1. Heal, cure. 2. Give up, repay, return, render, replace. *Destroy*.

RESTORATION, *n.* Amends, reparation, restitution.

RESTRAIN, *v.* Coerce, constrain, curb, limit, repress, restrict. *Liberate*.

RESTRICT, *v.* Bound, restrain, limit, confine.

RESULT, *v.* Consequence, effect, event, issue.

RESURRECTION, *n.* Rising again. *Burial, death*.

RETAIN, *v.* Detain, hold, reserve, keep. *Yield*.

RETALIATION, *n.* Reprisal, repayment.

RETARD, *v.* Hinder, obstruct, delay, check, impede.

RETIRE, *v.* Recede, retreat, secede, withdraw.

RETRACT, *v.* Abjure, recall, recant, revoke.

RETRENCHMENT, *n.* Diminution, reduction, curtailment.

RETRIEVE, *v.* Regain, recover.

RETROGRESSION, *n.* Retrogradation, going backward.

RETROSPECT, *n.* Review, resurvey.

REVEAL, *v.* Discover, disclose, divulge, communicate, impart, publish.

REVENGE, *n.* Requital, retaliation.

REVENUE, *n.* Income, receipts.

REVERE, *v.* Honor, venerate, adore, reverence.

REVERSE, *v.* Change, subvert, overturn, invert.

REVIEW, *v.* Notice, revision, survey, reconsider, inspect.

REVISION, *n.* Review, reconsideration, revision.

REVIVE, *v.* 1. Refresh, quicken, rouse, animate, cheer. 2. Revivify.

REVOKE, *v.* Abolish, abrogate, annul, cancel, repeal, retract.

RWARD, *n.* Compensation, recompence, remuneration, requital, satisfaction.

RICHES, *n.* Fortune, wealth, affluence, opulence.

RIDICULE, *n.* Mockery, derision, sneer, sarcasm, railing, satire.

RIDICULOUS, *a.* Absurd, preposterous, droll, ludicrous.

RIGHT, *a.* 1. True, straight. *Crooked*. 2. Just, proper, privilege. 2. Claim, immunity. *Wrong*.

RIGHTEOUS, *a.* Good, honest, virtuous, upright, just, devout, religious, pious, holy, saintly. *Bad*.

RIGID, *a.* 1. Strict, stern, severe, harsh, rigorous. 2. Stiff, unpliant, inflexible.

RIGOROUS, *a.* 1. Rigid, severe, harsh, austere. 2. Precise, accurate, exact.

RIFE, *a.* 1. Mature. 2. Finished, consummate. 3. Ready, fit, prepared.

RIPENESS, *n.* Maturity, perfection, growth. *Unripe*.

RIS, *n.* 1. Increase, ascent. 2. Origin. *Subside*.

RITE, *n.* Ceremony, form, observance.

RIVALRY, *n.* Contention, emulation, competition.

ROAD, *n.* Course, path, route, way.

ROAM, *v.* Ramble, range, wander, rove, strol.

ROBUST, *a.* Athletic, stout, strong, brawny, stalwart, hale, mighty, powerful.

ROMANCE, *n.* Tale, story, novel, fiction.

ROOM, *n.* Apartment, chamber, space.

ROOM, *v.* Lodge.

ROUGH, *a.* 1. Coarse, rude, blunt, ungentle, churlish. 2. Uneven. 3. Unpolished. *Gentle*.

ROUND, *a.* Globular, circular.

ROUND, *n.* 1. Circuit, tour, step. 2. Globe, orb, sphere.

ROUNDNESS, *n.* Rotundness, rotundity, circularity, sphericity.

ROUTE, *n.* Road, way, course, path.

RUDE, *a.* *See Rough*.

RUDENESS, *n.* 1. Roughness. 2. Gruffness, coarseness, incivility, churlishness. 3. Inelegance.

RUGGED, *a.* 1. Uneven, irregular, rough. 2. Harsh. 3. Robust, vigorous.

RUINOUS, *a.* Baneful, noxious, destructive, calamitous.

RULE, *n.* 1. Law, government, command. 2. Maxim, method, precept. 3. Guide, regulation.

RULE, *v.* 1. Govern, control. 2. Mark.

RUMOR, *n.* Talk, gossip, report, news, bruít.

RUPTURE, *n.* 1. Altercation, quarrel, feud. 2. Hernia. 3. Fracture, breach.

RURAL, *a.* Country, pastoral, rustic.

RUSE, *n.* Artifice, fraud, trick, wile.
RUSTIC, *n.* Clown, peasant, swain, boor, lout, bumpkin.
RUSTIC, *a.* 1. Uncouth, unpolished, awkward, rude. 2. Country, rural.
RUTHLESS, *a.* Cruel, pitiless, merciless, relentless, savage, inhuman.

S

SACRAMENT, *n.* Communion, eucharist, Lord's supper.
SACRED, *a.* Divine, devoted, holy. *Pro-fane.*
SAD, *a.* 1. Depressed, sorrowful, cheerless, disconsolate. 2. Dismal, gloomy, mournful. *Sadness.*
SAFE, *a.* 1. Guarded, protected. 2. Sound, secure. 3. Reliable.
SAGACITY, *n.* Acuteness, discernment, penetration. *Dullness.*
SAILOR, *n.* Mariner, seaman.
SALARY, *n.* Hire, pay, stipend, wages.
SANCTION, *n.* 1. Countenance, support. 2. Ratification, confirm. *Reject.*
SANE, *a.* Sober, lucid, sound. *Crazy.*
SAPIENT, *a.* Sagacious, wise, discerning. *Foolish.*
SARCASM, *n.* Irony, ridicule, satire.
SATIATE, *v.* 1. Cloy, glut. 2. Satisfy, gratify.
SATISFACTION, *n.* 1. Atonement. 2. Content. 3. Remuneration, reward.
SATISFY, *v.* 1. Gratify, please. 2. Glut, satiate, cloy.
SAUCE, *n.* Relish, condiment, seasoning.
SAVING, *a.* Thrifty, economical, frugal, sparing. *Prodigal.*
SAVING, *n.* 1. Remark, observation, statement. 2. Maxim, proverb, aphorism, adage, saw.
SCANDAL, *n.* Discredit, disgrace, infamy, reproach, detraction. *Praise.*
SCARCE, *a.* Singular, rare, uncommon. *Common.*
SCARCITY, *n.* Want, lack, deficiency, dearth. *Abundance.*
SCATTER, *v.* 1. Sprinkle, strew. 2. Spread, distribute, dissipate. *Accumulate, collect.*
SCENT, *n.* Fragrance, odor, perfume, smell. *Stench.*
SCHEME, *n.* 1. Project, plan, plot, conspiracy. 2. Outline. 3. Plan, system.
SCHOOL, *n.* 1. Academy, seminary, gymnasium. 2. Sect, denomination.
SCHOOL-MASTER, *n.* Teacher, tutor, preceptor, master, instructor, pedagogue.

SCOFF, *v.* Jeer, jibe, sneer, ridicule, deride, mock.
SCOPE, *n.* 1. Aim, drift, tendency. 2. Outlook, room, view.
SCRAPE, *n.* Embarrassment, difficulty, distress, perplexity.
SCRUPLE, *v.* Doubt, fluctuate, hesitate.
SCRUPULOUS, *a.* 1. Careful, vigilant, exact. 2. Strict, conscientious.
SCRUTINIZE, *v.* Examine, investigate, pry, search.
SCURRILOUS, *a.* Abusive, insolent, insulting, offensive, opprobrious.
SEARCH, *v.* Examination, investigation, inquiry, pursuit, scrutiny.
SECEDE, *v.* Recede, retire, withdraw.
SECLUSION, *n.* Loneliness, retirement, privacy, solitude.
SECONDARY, *a.* Inferior, subordinate, second. *Primary.*
SECRET, *a.* Clandestine, covert, hidden, concealed, latent, mysterious.
SECULAR, *a.* Temporal, worldly. *Religious.*
SECURE, *v.* 1. Be certain, guard, make sure. 2. Guarantee.
SECURITY, *n.* Defence, deposit, guard, pledge, protection, safety.
SEDATE, *a.* Calm, composed, quiet, still, serene, unruffled. *Silly.*
SEDUCE, *v.* Allure, attract, decoy.
SEE, *v.* Behold, eye, look, observe, perceive, view.
SEEK, *v.* 1. Search for, ask for. 2. Strive, try, endeavor.
SELL, *v.* 1. Vend, barter, dispose of. *Buy.*
SENILE, *v.* Aged, old, infirm. *Frail.*
SENSATION, *n.* Perception, sentiment.
SENSE, *n.* Feeling, judgment, import, meaning, reason.
SENSITIVITY, *n.* Delicacy, feeling, susceptibility.
SENSITIVE, *a.* 1. Impressive, easily affected. 2. Perceptive. *Callous.*
SENTENCE, *n.* Decision, judgment, period, phrase, proposition.
SENTIMENT, *n.* Feeling, notion, opinion, sensation. *Unfeeling.*
SENTIMENTAL, *a.* Romantic.
SEPARATE, *v.* 1. Disjoin, divide, detach, disunite, isolate. 2. Cleave, sever. *Join.*
SERIOUS, *a.* 1. Weighty, momentous. 2. Sober, grave, solemn, earnest. *Foxic.*
SERVILE, *a.* Fawning, mean, slavish.

SETTLE, *v.* Adjust, arrange, determine, establish, regulate, fix.

SETTLED, *v.* Conclusive, confirmed, decisive, definitive, established.

SEVER, *v.* Detach, disjoin, divide, separate. *Join.*

SEVERAL, *a.* Different, distinct, diverse, sundry, various. *One.*

SEVERE, *a.* Austere, cruel, harsh, rigid, rigorous, rough, sharp, strict, unyielding, stern. *Mild.*

SEVERITY, *n.* 1. Austerity, rigor, sternness. 2. Keenness, causticity. 3. Violence.

SHAKE, *v.* Agitate, quake, quiver, shiver, shudder, totter, tremble. *Steadfast.*

SHALLOW, *a.* 1. Shoal. 2. Frivolous, flimsy, trivial. 3. Superficial, ignorant.

SHAME, *n.* Disgrace, dishonor, ignominy, reproach. *Honor.*

SHAMELESS, *a.* Immodest, impudent, indecent, indelicate. *Modest.*

SHAPE, *v.* Fashion, form, mold.

SHARE, *v.* To apportion, distribute, divide, partake, participate.

SHARE, *n.* Dividend, part.

SHARPNESS, *n.* Acrimony, acuteness, penetration, shrewdness, sagacity.

SHELTER, *n.* Asylum, refuge, retreat.

SHELTER, *v.* To cover, defend, harbor, lodge, protect, screen. *Uncover.*

SHINE, *v.* Gleam, glare, glisten, glitter.

SHINING, *a.* 1. Brilliant, glittering, radiant, sparkling. 2. Bright, splendid, resplendent.

SHOCK, *v.* 1. Affright, terrify. 2. Appall, disturb, dismay. 3. Offend, disgust.

SHOCKING, *a.* Dreadful, disgusting, terrible.

SHORT, *a.* 1. Defective, scanty, wanting. 2. Brief, concise, compendious, laconic, succinct, summary. *Long.*

SHORTEN, *v.* 1. Abridge, abbreviate, retrench. 2. Diminish. *Extend.*

SHOW, *v.* 1. Display, parade, pomp. 2. Exhibition, representation, sight, spectacle. *Cover.*

SHOWY, *a.* 1. Gay, gorgeous, gaudy, flaunting, gairish. 2. Pompous, ostentatious, magnificent.

SHREWD, *a.* Acute, keen, penetrating, artful, sly, sagacious. *Dull.*

SHUDDER, *v.* Shrink, shake, quake, quiver.

SHUN, *v.* Avoid, elude, evade, eschew. *Seek.*

SICKLY, *a.* Diseased, ill, indisposed, morbid, sick, unwell. *Healthy.*

SIGN, *n.* 1. Mark, note, symptom, prognostic, presage, signal. 2. Omen, token, symbol.

SIGNIFY, *v.* 1. Betoken, declare, express, intimate, testify, utter. 2. Denote, imply.

SIGNIFICANT, *a.* 1. Indicative, expressive, betokening. 2. Momentous.

SILENCE, *n.* Stillness, taciturnity, muteness, oblivion. *Sound.*

SILENCE, *v.* Still, stop, appease.

SILENT, *a.* 1. Dumb, mute, speechless. 2. Still, quiet. *Noise.*

SILLY, *a.* Absurd, foolish, simple, stupid, weak, dull. *Sedate.*

SIMILARITY, *n.* Likeness, resemblance, similitude. *Unlike.*

SIMILE, *n.* Comparison, similitude.

SIMPLE, *a.* 1. Elementary, single, not complex. 2. Open, artless, sincere. 3. Plain. 4. Silly. *Complex, artful.*

SIMPLICITY, *n.* Artlessness, plainness, singleness. 2. Folly. *Artful.*

SIMPLY, *adv.* 1. Merely, only, solely. 2. Artlessly.

SINCE, *conj.* As, because, for, insomuch as.

SINCERE, *a.* 1. Frank, honest, plain, genuine. 2. True, upright, incorrupt. *False.*

SINWY, *a.* See Robust.

SINGLE, *a.* 1. Unmarried. 2. Alone, solitary. 3. Particular, individual. *Several.*

SINGULAR, *a.* 1. Odd, strange, uncommon, rare. 2. Peculiar, exceptional.

SITUATION, *n.* 1. Case, plight, predicament, condition. 2. Locality, place, position, site.

SKILFUL, *a.* Clever, skilled, knowing, intelligent, ready, adroit, quick. *Unskilful.*

SLANDER, *v.* Asperse, blacken, defame, traduce, libel.

SLAVERY, *n.* Bondage, captivity, servitude, drudgery. *Freedom.*

SLENDER, *a.* 1. Fragile, slight. 2. Slim, thin. 3. Limited. *Thick.*

SLIGHT, *a.* 1. Cursorily, desultory, superficial. 2. Slim, weak.

SLIGHT, *v.* Neglect, scorn.

SLOW, *a.* 1. Deliberate. 2. Heavy, dull, stupid. 3. Sluggish. *Quick.*

SMALL, *a.* 1. Little, diminutive, stunted, tiny. 2. Minute, microscopic. 3. Narrow, illiberal. *Large, great.*

SMELL, *n.* Fragrance, odor, perfume, scent, stench.

SMOOTH, *a.* 1. Bland, mild, easy. 2. Even, level. *Rough*.

SMOTHER, *v.* 1. Suffe, suffocate. 2. Suppress.

SNARLING, *a.* Cynical, snappish, waspish.

SNUB, *v.* *See Abash.*

SOBER, *a.* 1. Abstemious, abstinent, temperate, moderate. 2. Grave. *Intemperate, gay.*

SOBRIETY, *n.* 1. Abstinence, temperance. 2. Coolness, soberness, gravity. *Intemperance, intoxication.*

SOCIAL, *v.* Companionable, conversable, familiar, sociable, convivial. *Unsocial.*

SOCIETY, *n.* 1. Company, association, fellowship, corporation. 2. The public.

SOFT, *a.* 1. Compliant, ductile, flexible, tractable, pliant, yielding. 2. Mild, docile, gentle. *Hard.*

SOILED, *a.* Stained, spattered, tarnished, defiled, polluted. *Clean, pure.*

SOLICIT, *v.* 1. Ask, request. 2. Beg, entreat, implore. 2. Beseech, supplicate. *Give.*

SOLICITATION, *n.* 1. Importunity, entreaty. 2. Invitation.

SOLICITUDE, *n.* Anxiety, carefulness, trouble. *Unconcern.*

SOLID, *a.* Firm, hard, stable, substantial. *Unstable.*

SOLITARY, *a.* 1. Alone, retired, sole. 2. Desolate, desert, remote. 3. Lonely, only.

SOMBRE, *a.* 1. Dark, shady, dusky, sunless. 2. Sad, doleful, mournful. *Gay, bright.*

SOOTHE, *v.* 1. Allay, lessen, mitigate, ease. 2. Quiet, compose, pacify, appease. *Irritate.*

SORROW, *n.* 1. Grief, affliction, trouble, sadness. 2. Regret. *Joy.*

SORT, *n.* 1. Kind, species. 2. Order, rank. 3. Manner.

_SOUND, *a.* 1. Hearty, healthy, sane. 2. Entire, perfect, unhurt. *Ill.*

_SOUND, *n.* 1. Tone, noise, report. 2. Strait. *Silence.*

SOUR, *a.* Acid, acrimonious, acetose, acitous, sharp, tart. *Sweet.*

SOURCE, *n.* Cause, fountain, origin, reason, spring.

SPACIOUS, *a.* Ample, capacious. *Small.*

SPARKLE, *v.* 1. Twinkle, glitter, glisten, scintillate, coruscate. 2. Bubble, effervesce. *Dull.*

SPEAK, *v.* Articulate, converse, discourse, pronounce, say, talk, tell, utter. *Speechless.*

SPEAKING, *n.* 1. Elocution, declamation, oratory. 2. Discourse, talk.

SPECIES, *n.* Class, kind, sort, race.

SPECIFIC, *a.* Particular, special, definite. *Indefinite.*

SPECIMEN, *n.* Model, pattern, sample, example.

SPECIOUS, *a.* Colorable, fair, feasible, ostensible, plausible, showy.

SPECTATOR, *n.* Beholder, bystander, observer.

SPECULATION, *n.* Conjecture, scheme, theory.

SPEECH, *n.* 1. Talk. 2. Language, dialect. 3. Address, discourse, harangue, oration.

SPEECHLESS, *a.* Dumb, mute, silent. *Speak.*

SPEND, *v.* Dissipate, exhaust, lay out, expend, squander, waste, consume. *Saving.*

SPHERE, *n.* Circle, globe, orb.

SPILL, *v.* Pour, shed, waste.

SPRIT, *n.* 1. Ardent, breath, courage, temper. 2. Ghost, soul. *Mortal.*

SPIRITED, *a.* Active, animated, ardent, lively, vivacious. *Supid.*

SPIRITLESS, *a.* 1. Dull, cold, apathetic, feeble, soulless. 2. Dejected, downcast. 3. Stupid, heavy, prosy, insipid. *Spirited.*

SPIRITS, *n.* Animation, courage, life, vivacity.

SPIRITUAL, *a.* Ecclesiastical, immaterial, incorporeal, unearthly, heavenly. *Worldly.*

SPITE, *n.* Grudge, malice, malignity, malevolence, pique, rancor.

SPITE, *v.* Anger, vex, thwart.

SPLENDID, *a.* 1. Showy, sumptuous, gorgeous, magnificent, superb. 2. Bazing, radiant, glowing, effulgent, brilliant. 3. Noble, heroic. 4. Glorious, eminent.

SPLENDOR, *a.* Brightness, brilliancy, lustre, magnificence, pomp, pageantry. *Poverty.*

SPLENETIC, *a.* 1. Fretful, peevish. 2. Gloomy, morose, sullen. *Amicable.*

SPORT, *n.* 1. Amusement, game, pastime, play. 2. Diversion, recreation.

SPOTLESS, *a.* 1. Blameless, faultless, stainless. 2. Unblemished, unspotted. 3. Innocent. *Stain.*

SPREAD, *v.* 1. Circulate, disseminate, distribute, scatter. 2. Disperse, dispense. 3. Propagate, diffuse. *Collect.*

SPRING, *v.* 1. Emanate, flow, proceed, issue. 2. Arise, start, leap.

SPRINKLE, *v.* Bedew, scatter, besprinkle.

SPROUT, *v.* Bud, germinate, shoot out.

SQUANDER, *v.* Expend, spend, lose, lavish, dissipate, waste. *Earn.*

STABILITY, *n.* Firmness, steadiness, fixness. *Unstable.*

STAIN, *v.* Foul, soil, sully, tarnish, blot, spot. *Spotless.*

STAIN, *n.* 1. Color, discolor. 2. Dye, tinge. 3. Flaw, speck, spot, blemish, blot.

STALE, *a.* 1. Old, faded. 2. Common, trite. 3. Vapid, flat, musty, insipid. *New, fresh.*

STAMMER, *v.* Falter, hesitate, stutter.

STAMP, *v.* Print, mark, impression.

STANDARD, *n.* Criterion, rule, test.

STANDARD, *a.* Legal, usual.

STATE, *n.* Condition, position, situation, predicament, plight.

STATION, *n.* Post, place, position, situation.

STAY, *v.* 1. Prop, staff, support. 2. Abide, continue, remain. 3. Delay, hinder, stop. 4. Support.

STEADFAST, *a.* Firm, constant, resolute. *Shake.*

STEAL, *v.* 1. Pilfer, purloin, poach, embezzle. 2. Win, gain, allure.

STENCH, *n.* Fetor, bad smell, stink. *Fragrance, perfume.*

STERLING, *a.* Real, genuine, true, pure. *Impure.*

STERILITY, *n.* Barrenness, unfruitfulness, aridity. *Fruitfulness.*

STERN, *a.* Austere, rigid, rigorous, severe, strict. *Mild.*

STICKING, *v.* Adherent, adhesive, tenacious.

STILL, *v.* 1. Allay, appease, assuage. 2. Calm, lull, quiet, silence, pacify.

STIMULATE, *v.* Animate, excite, incite, arouse, kindle, inflame, fire. *Depress.*

STINGY, *a.* Close, mean, miserly, niggardly, penurious, sordid. *Generous.*

STOCK, *n.* 1. Accumulation, fund, hoard, provision, store, supply. 2. Cattle.

STOIC, *n.* Follower of Zeno. *Epicurean.*

STOOP, *v.* Bend, condescend, submit. *Upright.*

STOP, *n.* Cessation, intermission, rest. *Unceasing.*

STOP, *v.* Check, hinder, impede. *Aid.*

STORMY, *a.* 1. Gusty, squally, tempestuous, boisterous. 2. Rough, passionate. *Calm.*

STORY, *n.* Anecdote, incident, memoir, tale.

STOUT, *a.* See Strong, robust.

STRAIGHT, *a.* 1. Direct, narrow, not crooked. 2. Crooked.

STRANGE, *a.* Curious, eccentric, odd, singular, surprising, wonderful, foreign, unusual. *Usual.*

STRATEGEM, *n.* Device, artifice, ruse, dodge, trick.

STRATEGEM, *n.* Deception, delusion, imposture, finesse, fraud.

STRENGTH, *n.* 1. Authority. 2. Force, might, power, potency. *Weakness.*

STRENUOUSLY, *a.* Ardently, zealously, earnestly, vigorously.

STRICT, *a.* Accurate, exact, nice, particular, precise, rigorous, severe, stern. *Lenten.*

STRUCTURE, *n.* Animadversion, censure, contraction, criticism.

STRIFE, *n.* Contention, contest, dissension, discord. *Peace.*

STRONG, *a.* 1. Efficient, powerful, potent, mighty. 2. Athletic, stalwart, robust, stout. 3. Forcible, cogent. 4. Tough, tenacious. *Feeble, weak.*

STRUCTURE, *n.* 1. Make, construction, texture. 2. Building, pile, edifice.

STUBBORN, *a.* Wilful, obstinate, mulish, perverse, obdurate, cantankerous. *Docile.*

STUPID, *a.* 1. Sleepy, drowsy, torpid. 2. Flat, heavy, insipid, humdrum. 3. Dull, obtuse, foolish, witless, daft.

STUPIDITY, *n.* 1. Stupor, torpor. 2. Heaviness, insipidity. 3. Dullness, obtuseness. *Acuteness.*

STYLE, *n.* Manner, mode, phraseology, diction.

STYLE, *v.* Characterize, designate, denominate, entitle, name.

SUBDU, *v.* 1. Defeat, conquer, vanquish, overwhelm. 2. Subject, control. *Submission.*

SUBJECT, *a.* Exposed, liable, matter, materials, object, obnoxious, subservient.

SUBJECT, *v.* Subdue, subjugate.

SUBJOIN, *v.* Add to, affix, attach, connect.

SUBLIME, *a.* Elevated, exalted, grand, great, lofty, majestic, high.

SUBMISSIVE, *a.* Compliant, obedient, humble, yielding.

SUBMISSION, *n.* 1. Compliance, obedience, meekness, humanity. 2. Forbearance, endurance. *Subdue.*

SUBORDINATE, *n.* Inferior, dependant. *Superior.*

SUBORN, *v.* Forswear, perjure.

SUBSEQUENT, *a.* 1. After, following. 2. Posterior, consequent. *Preceding.*

SUBSERVIENT, *a.* 1. Inferior, subordinate. 2. Subject. *Superior.*

SUBSIDE, *v.* 1. Abate, sink. 2. Intermit. *Rise.*

SUBSISTENCE, *n.* Living, livelihood, maintenance, support, sustenance.

SUBSTANTIAL, *a.* 1. Responsible. 2. Solid, stout, strong. *Unstable.*

SUBSTANTIATE, *v.* Prove, establish, corroborate, verify. *Disprove.*

SUBSTITUTE, *v.* Change, exchange.

SUBTERFUGE, *n.* 1. Evasion, shift. 2. Quirk, trick.

SUBTILE, *a.* 1. Fine, delicate, nice. 2. Thin, rare, ethereal.

SUBTLE, *a.* 1. Keen, sagacious, profound. 2. Artful, sly, astute, crafty.

SUBTRACT, *v.* Deduct, withdraw.

SUBVERT, *v.* 1. Invert, reverse. 2. Overturn, overthrow.

SUCCESSFUL, *a.* Fortunate, lucky, prosperous. *Unsuccessful.*

SUCCESSION, *n.* Order, series.

SUCCINCT, *a.* Brief, concise, terse, compact. *Verbose.*

SUCCOR, *v.* Aid, help, assist, relieve.

SUDDEN, *a.* Hasty, unanticipated, unexpected, unlooked for. *Expectation.*

SUFFER, *v.* 1. Allow, permit, tolerate. 2. Endure, bear.

SUFFOCATE, *v.* Choke, smother, stifle.

SUFFICIENT, *a.* 1. Adequate, enough. 2. Competent. *Want.*

SUFFRAGE, *n.* 1. Aid, voice. 2. Vote.

SUGGEST, *v.* Allude, hint, insinuate, intimate.

SUGGESTION, *n.* Hint, allusion, intimation, insinuation.

SUITABLE, *a.* 1. Agreeable, becoming. 2. Apt, fit, expedient. *Unfit.*

SUITOR, *n.* 1. Lover, wooer. 2. Petitioner.

SUMMARY, *n.* Abstract, compendium, digest, synopsis, epitome.

SUMMON, *v.* Bid, call, cite, invite.

SUNDRY, *a.* 1. Different, diverse. 2. Several, various. *Single.*

SUPERFICIAL, *a.* Flimsy, shallow, slight. *Thorough.*

SUPPRESSED, *v.* 1. Supplant, displace. 2. Annul, suspend.

SUPPLIQUE, *v.* Ask, beg, beseech, entreat, implore, solicit. *Command.*

SUPPORT, *v.* Assist, cherish, defend, endure, encourage, favor, forward, maintain, nurture, patronize, protect, prop, sustain, stay, second, uphold.

SUPPOSE, *v.* Consider, imagine, apprehend, presume, thiuk, believe.

SUPREME, *a.* Paramount, first, principal, chief, highest, greatest.

SURE, *a.* Certain, confident, infallible. *Uncertain.*

SURFACE, *n.* Outside, superficies, *Within.*

SURLY, *a.* Morose, touchy, cross, fretful, peevish, cynical, rude.

SURMISE, *v.* Believe, conjecture, presume, suppose, suspect, think.

SURMOUNT, *v.* Conquer, overcome, rise above, subdue, vanquish. *Yield.*

SURPASS, *v.* Excel, exceed, outdo, outstrip. *Resign.*

SURPRISE, *n.* Admiration, amazement, astonishment, wonder. *Unfold.*

SURRENDER, *v.* Cede, deliver, give up, resign, yield. *Surmount.*

SURROUND, *v.* Beset, encircle, encompass, environ, enclose, invest.

SURVEY, *n.* Prospect, retrospect, review.

SUSPENSE, *n.* Doubt, indetermination, hesitation.

SUSPICION, *n.* Distrust, jealousy. *Trust.*

SUSTAIN, *v.* Bear up, maintain, uphold, support.

SUSTENANCE, *n.* Living, maintenance, livelihood, subsistence, support.

SWARM, *n.* Crowd, throng, multitude, concourse.

SWEETHEART, *n.* 1. Admirer, beau, lover, wooer. 2. Flame, lady love.

SWEETNESS, *n.* 1. Beauty, loveliness. 2. Agreeableness. 3. Mildness, gentleness, amiability. *Sour.*

SWIFTNESS, *n.* Celerity, rapidity, fleetness, quickness, speed, velocity. *Slow.*

SWIFTLY, *adv.* Speedily, post-haste, quickly, apace. *Slowly.*

SYCOPHANT, *n.* Toady, fawner, parasite, spaniel.

SYMBOL, *n.* Token, sign, figure, emblem.

SYMMETRY, *n.* Harmony, proportion. *Inharmony.*

SYMPATHY, *n.* 1. Pity, kindness, compassion, condolence, commiseration, fellow feeling. 2. Harmony, affinity, correlation. 3. Agreement. *Unmerciful.*

SYMPTOM, *n.* Indication, mark, note, sign, token.
SYNOPSIS, *n.* *See Summary.*
SYSTEM, *n.* Method, order, scheme. *Confusion.*
SYSTEMATIZE, *v.* Arrange, order, regulate, methodize. *Disarrange.*

T
TABLE, *n.* 1. Board. 2. Repast, food, fare. 3. List, index, catalogue.
TACIT, *a.* Implied, silent, inferred, understood.
TACITURNITY, *n.* Reserve, reticence, closeness.
TACT, *n.* Adroitness, skill, quickness, judgment.
TALENT, *n.* Ability, capability, faculty, endowment, gift.
TALK, *n.* Chat, communication, conference, colloquy, conversation, dialogue, discourse.
TALK, *v.* Chat, converse, discourse, motion, speak, state, tell.
TALKATIVENESS, *n.* Loquacity, garrulity. *Taciturnity.*
TALLY, *v.* Accord, agree, match, compare, harmonize.
TANTALIZE, *v.* 1. Aggravate, irritate, provoke, tease, torment. 2. Taunt.
TASTE, *n.* 1. Discernment, judgment, perception. 2. Flavor, relish, savor.
TATTERL, *n.* Gossip, prattler, babbler, gadabout.
TAUNT, *v.* Deride, mock, ridicule, jeer, flout.
TAX, *n.* 1. Assessment, custom, duty, toll, rate. 2. Contribution, tribute.
TEACHER, *n.* *See Schoolmaster.*
TEPID, *n.* Dilatory, slow, tiresome, tardy, wearisome. *Prompt.*
TELL, *v.* Acquaint, communicate, disclose, impart, inform, mention, make known, report, reveal, talk.
TEMERITY, *n.* Headlessness, rashness, precipitancy. *Caution.*
TEMPER, *n.* 1. Disposition, temperament. 2. Humor, mood. 3. Frame.
TEMPERATE, *a.* Abstinent, abstemious, moderate, sober. *Immoderate.*
TEMPERANCE, *n.* Sobriety, moderation, soberness, abstemiousness. *Intemperance.*
TEMPEST, *n.* 1. Storm, gale, squall, hurricane, tornado. 2. Tumult, disturbance. *Tranquillity.*
TEMPT, *v.* 1. Allure, entice, induce, decoy, seduce, inveigle. 2. Incline, provoke. 3. Test, try, prove.

TEMPORAL, *a.* 1. Secular, worldly. 2. Sublunary. *Spiritual.*
TEMPORARY, *a.* 1. Transient, temporary. 2. Fleeting. *Permanent.*
TENDENCY, *n.* 1. Inclination, propensity, proneness. 2. Drift, scope. 3. Aim.
TENDER, *a.* 1. Kind, compassionate, mild, lenient, sympathetic. 2. Delicate, soft. 3. Womanly, effeminate. 4. Feeble, infantile. 5. Pathetic. 6. Sensitive. *Tough, callous.*
TENDERNESS, *n.* Affection, benignity, fondness, humanity. *Roughness.*
TERNET, *n.* Doctrine, dogma, opinion, position, principle.
TERM, *n.* 1. Boundary, limit. 2. Condition, stipulation. 3. Expression, word.
TERMS, *n.* Expressions, words, language.
TERMINATE, *v.* Complete, finish, end, close.
TERRIBLE, *a.* Dreadful, fearful, frightful, terrific, horrible, shocking. *Delightful.*
TERRITORY, *n.* Country, domain, land.
TERROR, *n.* Alarm, apprehension, consternation, dread, fear, fright. *Pleasure.*
TERSE, *a.* Compact, concise, pithy, sententious. *Verbose.*
TEST, *n.* Criterion, experiment, trial, experience, proof, standard.
TESTIFY, *v.* Declare, prove, signify, witness.
TESTIMONY, *n.* Evidence, proof.
TEXT, *n.* 1. Verse, passage, sentence, paragraph. 2. Topic, subject, theme. 3. Body.
THANKFUL, *a.* Grateful. *Ungrateful.*
THAT, *conj.* Which.
THEORY, *n.* Speculation.
THEFORE, *adv.* Accordingly, hence, so, consequently, then, thence, wherefore.
THICK, *a.* Dense, close, not thin. *Slender.*
THINK, *v.* Cogitate, conceive, consider, contemplate, deliberate, imagine, meditate, opine, ponder, surmise.
THIRSTY, *a.* 1. Dry, parched. 2. Eager, longing, craving, greedy.
THOUGH, *conj.* Although, while.
THOUGHT, *n.* Cogitation, conception, conceit, contemplation, deliberation, fancy, idea, imagination, meditation, notion, reflection, supposition.

THOUGHTFUL, *a.* Anxious, attentive, careful, circumspect, considerate, contemplative, deliberate, discreet, reflective, solicitous, wary. *Thoughtless.*

THOUGHTLESS, *a.* Careless, gay, inconsiderate, foolish, hasty, indiscreet, unreflective. *Thoughtful.*

THRIVE, *v.* 1. Succeed, prosper. 2. Improve, flourish, grow, advance. *Unsuccessful.*

THROWN, *n.* Multitude, crowd, horde, host.

THROUGH, *prep.* By, with.

THROW, *v.* Cast, fling, hurl, toss.

THWART, *v.* 1. Balk, defeat, oppose, obstruct, frustrate. 2. Cross, traverse. *Aid.*

TIME, *n.* Age, date, duration, epoch, era, period, season.

TIMELY, *a.* Prompt, punctual, opportune, seasonable. *Untimely.*

TIMIDITY, *n.* 1. Bashfulness, coyness, diffidence, sheepishness. 2. Timorousness, cowardice, pusillanimity. *Audacity.*

TINY, *a.* Small, little, puny, diminutive. *Great, large.*

TIRED, *a.* Fatigued, harassed, jaded, wearied. *Unwearied.*

TIRESOME, *a.* Tedium, wearisome.

TITLE, *n.* 1. Name, appellation, designation, cognomen. 2. Right. 3. Inscription.

TOAST, *n.* 1. Toasted bread. 2. Pledge, health. 3. Sentiment.

TOKEN, *n.* Indication, mark, note, sign, symptom.

TOLERATE, *v.* Admit, allow, suffer, permit.

TOLERANCE, *n.* Toleration, sufferance, endurance. *Unendurable.*

TO, *adv.* Also, besides, likewise.

TORMENT, *v.* Tease, plague, provoke, worry, harass, tantalize. 2. Distress, agonize, torture, rack. *Appease.*

TORTURE, *v.* *See Tortment.*

TORTUOUS, *a.* Tortmenting, twisted, winding. *Easy.*

TOTAL, *a.* Complete, entire, whole, gross.

TOUCH, *n.* Contact, proof, test, feeling.

TOUCHING, *a.* Tender, moving, pathetic, affecting, melting.

TOUGH, *a.* 1. Adhesive, cohesive, tenacious. 2. Hardy, strong, firm. 3. Stubborn, obdurate, refractory. *Tender, brittle.*

TOUR, *n.* Circuit, excursion, ramble, jaunt, round, trip.

TOY, *n.* 1. Bawble, trifle, bagatelle. 2. Plaything, trinket, gimcrack.

TRACE, *n.* Mark, track, vestige, footstep.

TRACE, *v.* 1. Deduce, derive. 2. sketch, follow.

TRADE, *n.* 1. Avocation, business, calling. 2. Dealing, employment, occupation, traffic.

TRADUCE, *v.* 1. Calumniate, villify, defame, decry, degrade, depreciate, detract, disparage. 2. Censure, condemn.

TRANQUILLITY, *n.* Calmness, quiet, repose, peace, placidness, serenity. *Tempest.*

TRANSACT, *v.* Conduct, negotiate, manage.

TRANSCEDE, *v.* Excel, exceed, surpass, outdo.

TRANSIENT, *v.* Fleeting, short, momentary. *Permanent.*

TRANSPARENT, *a.* Clear, pellucid, previous, translucent, transpicuous. *Dark.*

TRANSPIRE, *v.* 1. Occur, happen. 2. Come out, be disclosed. 3. Exhale, evaporate.

TRANSPORT, *n.* 1. Ecstasy, rapture. 2. Rage. *Tranquillity.*

TRAVELLER, *n.* Tourist, passenger, itinerant, voyager, pilgrim.

TREACHEROUS, *a.* Faithless, perfidious, insidious, false. *Faithful.*

TREACHERY, *n.* Treason, perfidy, disloyalty, perfidiousness. *Loyalty.*

TREASONABLE, *a.* Traitorous, treacherous. *Faithful.*

TREAT, *n.* Entertain, negotiate, feast.

TREMENDOUS, *a.* Dreadful, terrible, horrible, frightful, alarming, awful, appalling.

TREPIDATION, *n.* Agitation, emotion, tremor, trembling. *Calm.*

TRESPASS, *n.* 1. Offend, transgress, sin. 2. Intrude, infringe, encroach.

TRIAL, *n.* 1. Attempt, effort, endeavor, experiment, examination, proof, test. 2. Temptation.

TRIBUNAL, *n.* 1. Bar, court, judicatory. 2. Bench.

TRICK, *n.* Artifice, cheat, deception, fraud, finesse, imposture, sleight, stratagem.

TRIFLING, *a.* Futile, frivolous, inconsiderable, light, petty, unimportant.

TRIM, *v.* 1. Lop, clip, shear. 2. Arrange, adjust. 3. Deck, decorate, adorn, garnish, ornament, embellish,

TRIP, *n.* Excursion, jaunt, tour, ramble.

TRIUMPHANT, *a.* Victorious, successful, conquering.

TROTH, *n.* 1. Faith, fidelity, belief. 2. Truth.

TRouble, *n.* Adversity, affliction, anxiety, distress, sorrow, vexation. *Happiness.*

TRouBLE, *v.* Disturb, grieve.

TRouBLEsome, *a.* Annoying, disturbing, harassing, importunate, irksome, perplexing, teasing.

TRUe, *a.* Honest, plain, upright, sincere. *Treacherous.*

TRUCE, *n.* 1. Cessation, intermission. 2. Armistice.

TRUST, *n.* Belief, credit, confidence, faith, hope. *Suspicion.*

TRUSTEE, *n.* Agent, depositary, fiduciary.

TRUTH, *n.* Faithfulness, fidelity, honesty, veracity. *Falsification.*

TRY, *v.* Attempt, endeavor, essay, test, examine. *Surrender.*

TUG, *v.* Hale, haul, pluck, pull.

TUITION, *n.* Schooling, instruction, teaching, education.

TUMBLE, *v.* Drop, fall, rumple, sink, turn over.

TUNE, *n.* 1. Air, strain, melody. 2. Concord, harmony.

TURBID, *a.* Roily, unsettled, thick, muddy, foul. *Clear.*

TURBULENT, *a.* Mutinous, riotous, seditious, tumultuous, violent. *Quiet.*

TURMOIL, *n.* Disturbance, uproar, commotion, tumult. *Peace.*

TURN, *n.* Bent, cast, gyration, meander.

TURN, *v.* Bend, circulate, contort, distort, gyrate, revolve, twist, wind, wheel, whirl.

TURNCOAT, *n.* See *Renegade.*

TURPITUDE, *n.* Wickedness, baseness, depravity, vileness. *Morality.*

TUTOR, *n.* Governess, instructress, governante.

TWADDLE, *n.* Stuff, nonsense, tattle, gossip, balderdash, moonshine. *Sense.*

TWEEDLE, *v.* Coax, allure, entice, decoy. *Command.*

TWILIGHT, *n.* Dim light, dusk.

TWINE, *v.* Encircle, embrace, entwine. *Untwine.*

TWINGE, *v.* Pinch, pull, twitch, tweak.

TWINGE, *n.* Pang, grip, twitch, spasm.

TWIT, *v.* Taunt, blame, reproach. *Commend.*

TYPE, *n.* 1. Printing character. 2. Kind, form, sort. 3. Exemplar, original, model. 4. Mark, symbol, sign, token, emblem.

TYRO, *n.* Learner, beginner, novice.

U

UGLINESS, *n.* 1. Homeliness, plainness. 2. Hideousness, frightfulness. *Beauty.*

UGLY, *a.* 1. Plain, homely, ordinary, unsightly. 2. Horrid, hideous, shocking. *Comely, pretty, handsome.*

ULTIMATE, *a.* Final, last, eventual, extreme.

UMPIRE, *n.* Judge, referee, arbitrator, arbiter.

UNACCEPTABLE, *a.* Unwelcome, displeasing, unpalatable. *Acceptable.*

UNADORNED, *a.* Undecorated, ungarnished, not embellished, not bedecked. *Ornate.*

UNBECOMING, *a.* Improper, unsuitable, indecorous, unseemly. *becoming.*

UNBELIEF, *a.* 1. Disbelief, infidelity, skepticism. 2. Incredulity, distrust. *Belief.*

UNBLEMISHED, *a.* Pure, clean, spotless, sinless, guileless, immaculate. *Blemished.*

UNBOUNDED, *a.* Boundless, illimitable, infinite, interminable, unlimited.

UNCREASINGLY, *adv.* Always, constantly, continually, ever, perpetually.

UNCERTAIN, *a.* Doubtful, precarious, dubious, equivocal. *Certain.*

UNCHANGEABLE, *a.* Immutable, unalterable. *Change.*

UNCIVIL, *n.* Impolite, ungracious, uncourteous, rude. *Polite, civil, accomplished.*

UNCOMMON, *a.* Choice, unfrequent, rare, scarce, singular, unique. *Common.*

UNCONGENIAL, *a.* 1. Unsuitable, disagreeable. 2. Dissimilar. *Congenial.*

UNCONCERNED, *a.* Cool, unaffected, indifferent, careless, apathetic, nonchalant. *Concerned.*

UNCOVER, *v.* 1. Discover, reveal, disclose. 2. Strip, lay bare. *Conceal.*

UNDAUNTED, *a.* Fearless, brave, bold, manful, resolute, intrepid. *Weak.*

UNDENIABLE, *v.* Evident, obvious, undisputable, incontrovertible, irrefragable.

UNDER, *prep.* Below, beneath, inferior, lower, subjacent, subject.

UNDERSTANDING, *n.* 1. Mind, intellect, reason, sense. 2. Notion, idea, judgment, knowledge. 3. Agreement.

UNENDURABLE, *a.* Intolerable. *Tolerate.*

UNDETERMINED, *a.* Doubtful, fluctuating, hesitating, irresolute, unsteady, vacillating, wavering. *Resolve.*

UNFAITHFUL, *a.* False, treacherous, faithless, recreant, perfidious, dishonest, disloyal. *Faithful.*

UNFIT, *a.* 1. Inapt, inappropriate, unsuitable. 2. Incapable, unqualified. *Competent, convenient.*

UNFOLD, *v.* Develop, display, open, divulge, expand, reveal, unravel. *Conceal.*

UNGUARDED, *a.* 1. Thoughtless, careless. 2. Undefended, naked, unprotected. *Guarded.*

UNGRATEFUL, *a.* Unpleasing, thankless. *Thankful.*

UNHANDY, *a.* 1. Inconvenient. 2. Clumsy, bungling, awkward, maladroit. *Skilful.*

UNHAPPY, *a.* Afflicted, distressed, wretched, miserable. 2. Disastrous, hard, severe. *Happiness.*

UNHEALTHY, *a.* Diseased, sickly, infirm, invalid. *Healthy.*

UNIFORM, *a.* 1. Regular, unvarying, alike, undeviating. 2. Consonant.

UNKIND, *a.* Harsh, unamiable, unfriendly, cruel. *Kind.*

UNIMPORTANT, *a.* Inconsiderable, immaterial, insignificant, trifling, petty, trivial. *Weighty.*

UNISON, *n.* Accordance, agreement, concord, harmony, melody. *Disagree.*

UNLAWFUL, *a.* Illegal, unlicensed, illicit. *Legal, lawful.*

UNLEARNED, *a.* Ignorant, illiterate, uneducated, unlettered. *Learned.*

UNLIKE, *a.* Different, dissimilar, distinct. *Similar.*

UNLIMITED, *a.* Boundless, illimitable, infinite, unbounded. *Limited.*

UNMERCIFUL, *a.* Callous, cruel, hard-hearted, merciless, severe. *Merciful.*

UNQUESTIONABLE, *a.* Indisputable, undeniable, certain, obvious, incontestable, indubitable, irrefragable. *Questionable.*

UNRAVEL, *v.* Develop, disentangle, extricate, unfold. *Twine.*

UNREAL, *a.* Shadowy, imaginary, insubstantial, visionary, ghostly, spectral. *Real.*

UNRELENTING, *a.* Unpitying, relentless, rigorous, inexorable, harsh, cruel, merciless. *Tender.*

UNRULEY, *a.* Ungovernable, mutinous, seditious, insubordinate, turbulent. *Obedient.*

UNSEEN, *a.* Invisible, undiscovered, not seen. *Visible.*

UNSETLED, *a.* 1. Vacillating, uncertain, unsteady, wavering, restless. 2. Turbid. 3. Undetermined. *Resolve.*

UNSPAKABLE, *a.* Unutterable, inexpressible, ineffable.

UNSKILFUL, *a.* Ignorant, wanting art or knowledge. *Skilful.*

UNSOCIAL, *a.* Unsociable, unkind, *Sociable.*

UNSTABLE, *a.* 1. Fickle, inconstant, mutable, vacillating. 2. Fluctuating. *Stable.*

UNTIMELY, *a.* Premature, inopportune, unseasonable. *Timely.*

UNSUCCESSFUL, *a.* Unfortunate, unlucky. *Successful.*

UNTWINE, *v.* Untwist, unwind. *Twine.*

UNWEARIED, *a.* Indefatigable, not weary, fresh. *Tired.*

UNWILLING, *a.* Reluctant, loath, indisposed, disinclined. *Willing.*

UPBRAID, *v.* Blame, censure, reprove, condemn, stigmatize, taunt. *Commend.*

UPRIGHT, *a.* 1. Erect. 2. Honest, bold. *Slosh.*

UPROAR, *n.* Commotion, hubbub, disturbance, clamor, tumult. *Calm.*

URBANITY, *n.* Civility, courtesy, politeness, suavity. *Incivility.*

URGE, *v.* 1. Instigate, incite, stimulate, spur. 2. Solicit, entreat. 3. Impel, push, drive. *Hinder.*

URGENT, *a.* Importunate, pressing, cogent. *Unimportant.*

USAGE, *n.* 1. Habit, practice, custom. 2. Treatment. *Unusual.*

USE, *v.* 1. Employ. 2. Consume, exhaust, expend. 3. Exercise, practice. 4. Accustom, inure. *Abuse.*

USEFUL, *a.* Helpful, serviceable, good, convenient, profitable. *Futile.*

USUALLY, *adv.* Regularly, ordinarily, generally, habitually. *Unusual.*

USELESS, *a.* Fruitless, ineffectual, vain. *Useful.*

UTILITY, *n.* Use, service, usefulness, ~~and~~, benefit, profit. *Worthless.*

UTTERLY, *adv.* Wholly, completely, fully, totally. *Partly.*
 UTTERMOST, *a.* 1. Utmost, greatest. 2. Extreme, farthest.
 UNUSUAL, *a.* Rare, Uncommon. *Usually.*
 UNWELCOME, *a.* 1. Unacceptable. 2. Displeasing. *Welcome.*

V

VACANT, *a.* 1. Empty, unfilled, void. 2. Thoughtless. *Filled.*
 VACANCY, *n.* 1. Chasm. 2. Emptiness, vacuity.
 VACATE, *v.* 1. Make empty, void, annual. 2. Leave. *Occupy.*
 VAGUE, *a.* Indefinite, uncertain, dim, doubtful, obscure. *Definite.*
 VAIN, *a.* 1. Infated, conceited, overweening, ostentatious. 2. Useless, fruitless: *modest.*
 VALEDICTION, *n.* Taking leave, farewell.
 VALID, *a.* Sound, just, logical, sufficient, grave. *Invalid.*
 VALUABLE, *a.* Costly, precious, worthy, estimable. *Worthless.*
 VALUE, *n.* Account, appreciation, estimation, price, rate, worth.
 VALUE, *v.* Appraise, assess, calculate, appreciate, compute, esteem, estimate, regard, respect.
 VANITY, *n.* Arrogance, conceit, pride, haughtiness. *Modesty.*
 VANQUISH, *v.* Beat, overcome, quell, conquer, subdue, confute, defeat, subjugate. *Yield.*
 VAPID, *a.* 1. Insipid, flat, spiritless. 2. Dull, tame, prosy. *Spirited.*
 VARIABLE, *a.* Changeable, capricious, fickle, unsteady, versatile, wavering. *Unchangeable.*
 VARIANCE, *n.* Discord, strife, discussion. *Unison.*
 VARIATION, *n.* 1. Difference, deviation, diversity. 2. Change, mutation, *Unchangeable.*
 VARIETY, *n.* 1. Difference, diversity. 2. Multiplicity.
 VARIOUS, *a.* 1. Different, several, sundry, many. 2. Diversified.
 VAUNTING, *n.* Boasting, ostentation, parade, vain glory. *Modest.*
 VEER, *v.* Turn, shift, change course.
 VEGETATE, *v.* Spring, grow, shoot, germinate.
 VEHMENT, *a.* 1. Passionate, violent, furious. 2. Earnest, fervid. 3. Forcible, strong. *Gentle.*

VELOCITY, *n.* Speedy, rapidity, swiftness, fleetness.
 VENERATE, *v.* Honor, respect, revere, adore. *Rude.*
 VERACITY, *n.* Candor, truthfulness, honesty, ingenuousness. *Mendacity.*
 VERBAL, *a.* 1. Literal. 2. Unwritten, oral, spoken, parole. *Written.*
 VERBOSE, *a.* Diffuse, wordy, windy, prolix. *Succinct, terse, concise.*
 VESTIGE, *n.* Mark, trace, track, footprint.
 VEXATION, *n.* 1. Annoyance, trouble, torment. 2. Displeasure. *Pleasure.*
 VICE, *n.* Wickedness, crime, sin, moral ill. *Virtue.*
 VICINITY, *n.* 1. Neighborhood. 2. Proximity, nearness.
 VICISSITUDE, *n.* Change, variation, revolution.
 VIEW, *n.* 1. Scene, vista, prospect. 2. Picture, sketch. 3. Sight, inspection. 4. Opinion.
 VIGILANT, *a.* Watchful, circumspect. *Heedless.*
 VIGOROUS, *a.* 1. Strong, energetic. 2. Healthy, sound. 3. Racy, pointed. *Weak.*
 VIOLENT, *a.* 1. Fierce, hot. 2. Vehement, boisterous, furious, impetuous, turbulent, vehement. 3. Sharp, intense. *Gentle.*
 VILE, *a.* 1. Wicked, knavish. 2. Low, base, mean, foul.
 VINDICATE, *v.* Clear, defend, protect, justify.
 VIRTUE, *n.* 1. Goodness, integrity, worth. 2. Power, efficacy. *Vice.*
 VIRTUOUS, *a.* 1. Pure, chaste. 2. Good, righteous, exemplary. *Bad.*
 VISIBLE, *a.* 1. Patent, apparent, evident, obvious. 2. Perceptible. *Unseen.*
 VISIONARY, *a.* Enthusiastic, fantastical, fanatical, imaginary.
 VISITATION, *n.* 1. Affliction, trouble, dispensation. 2. Inspection.
 VITAL, *a.* Necessary, essential, indispensable.
 VITIATE, *v.* Contaminate, pollute, defile, infect, sophisticate, taint, *Cleanse.*
 VIVID, *a.* Active, bright, clear, lively, lucid, quick, sprightly, striking. *Dull.*
 VOLATILE, *a.* 1. Fickle, flighty, giddy. 2. Evaporable. *Steady.*
 VOLATILITY, *n.* Flightiness, giddiness, levity, lightness, liveliness. *Steadiness.*

VOLUBLE, *a.* Glib, wordy, fluent, loquacious.
 VOLUPTUOUS, *a.* Sensual, epicurean, luxuriant.
 VOLUNTARY, *n.* Epicure, sensualist.
 VOUCH, *v.* 1. Attest, warrant, avouch.
 2. Back, support.
 VULGAR, *a.* 1. Base, low, mean, coarse, vile. 2. Cant, inelegant. *Elegant.*
 VULGARITY, *n.* Coarseness, grossness, meanness, rudeness, vileness. *Refined.*

W

WAG, *n.* Humorist, joker, jester, wit.
 WAGES, *n., pl.* Pay, salary, hire, compensation, stipend, earnings.
 WAKEFUL, *a.* Sleepless, vigilant, watchful, wary.
 WALK, *n.* Carrage, gate, path.
 WALK, *v.* Perambulate.
 WANDER, *v.* 1. Stray, swerve, dross, deviate. 2. Stroll, ramble, roam.
 WANT, *n.* 1. Need. 2. Poverty, indigence. 3. Lack, dearth, scarcity. *Sufficient.*
 WARES, *n.* Commodities, goods, merchandise.
 WARINESS, *n.* Care, caution, circumspection, forethought, prudence. *Heedless.*
 WARLIKE, *a.* 1. Hostile, inimical. 2. Military, bellicose. *Peaceful.*
 WARM, *a.* 1. Genial, pleasant, sunny. 2. Not cold. 3. Fervent. 4. Excited. *Cool, cold.*
 WARMTH, *n.* 1. Glow. 2. Zeal, vehemence, ardor, fervor.
 WARNING, *n.* 1. Monition, admonition. 2. Notice. 3. Caution.
 WARVY, *a.* Vigilant, cautious, discreet, guarded. *Negligent.*
 WASTE, *v.* 1. Loss, consumption. 2. Refuse. 3. Pillage, ruin, destruction, devastation.
 WASTEFUL, *a.* 1. Destructive. 2. Profuse, lavish, extravagant. *Frugal.*
 WATCHFUL, *a.* Vigilant, careful, wary, circumspect, alert. *Heedless.*
 WAVE, *n.* Ripple, undulation, swell, surge, billow, breaker.
 WAVER, *v.* 1. Fluctuate, vacillate. 2. Flicker, wave. *Steadfast.*
 WAY, *n.* 1. Path, route, course, road. 2. Mode, method.
 WAYWARD, *a.* Froward, perverse, obstinate, wilful, headstrong, stubborn.

WEAK, *a.* 1. Feeble, languid, weakly. 2. Frail, sickly. *Potent, strong.*
 WEAKEN, *v.* 1. Debilitate, unnerve, enfeeble. 2. Lower, reduce. *Nerve, invigorate.*
 WEAKNESS, *n.* Debility, effeminacy. *Strong.*
 WEALTH, *n.* Abundance, fortune, affluence, riches, treasure, opulence. *Poverty.*
 WEARINESS, *n.* Exhaustion, languor, lassitude, fatigue.
 WEARY, *a.* Annoy, fatigue, harass, jade, subdue, tire, vex. *Unweary.*
 WEDDING, *n.* Bridal, espousals, marriage, nuptials.
 WEDLOCK, *n.* Marriage state, matrimony.
 WEB, *a.* Small, little, diminutive, piggmy, tiny. *Large, great.*
 WEIGHT, *n.* 1. Gravity, ponderosity. 2. Burden, load. 3. Influence, importance.
 WEIGHTY, *a.* Momentous, important. *Unimportant.*
 WELCOME, *a.* 1. Pleasing, acceptable, agreeable, gratifying. 2. Admitted with pleasure. *Unwelcome.*
 WELFARE, *n.* Weal, well-being, success, prosperity.
 WHEREFORE, *adv. and conj.* Why.
 WHET, *v.* 1. Stimulate, quicken, excite, arouse, kindle. 2. Sharpen.
 WHIMICAL, *a.* Capricious, fantastical, fanciful.
 WHITEN, *v.* Bleach, etiolate, fade, blanch.
 WHOLE, *a.* All, sum, totality. *Part.*
 WICKED, *a.* 1. Bad, ill, evil, iniquitous. 2. Sinful, vicious, impious. *Virtuous.*
 WILLINGLY, *ad.* Spontaneously, voluntarily, readily.
 WILY, *a.* Crafty, artful, sly, cunning, insidious, subtle, sneaky. *Ingenuous.*
 WIN, *v.* 1. Gain, get, obtain, acquire, earn, achieve. 2. Gain over. *Lose.*
 WINCE, *v.* Shrink, flinch, startle.
 WINDING, *a.* Meandering, serpentine, flexuous, sinuous. *Straight.*
 WINDY, *a.* Breezy, stormy, gusty, tempestuous, blustering. *Calm.*
 WISDOM, *n.* 1. Sagacity, sense, judgment. 2. Learning, knowledge. 3. Reasphonableness. *Ignorance.*
 WISE, *a.* 1. Sage, sensible, judicious. 2. Erudite. 3. Sly, subtle, knowing.
 WIT, *n.* Burlesque, contrivance, humor, irony, ingenuity, stratagem.
 WITH, *prep.* By, through.

WITHDRAW, *v.* 1. Recant, disavow. 2. Remove. 3. Disengage, wean.
 WITHDRAW, *v.* Go back, recede, retreat, retrograde, take back.
 WITHHOLD, *v.* 1. Retain. 2. Restrain.
 WITHIN, *n.* Inside, interior. *Surface.*
 WITHSTAND, *v.* Oppose, thwart, resist.
 WITNESS, *n.* Deponent, evidence, testimony.
 WONDER, *n.* 1. Marvel, prodigy, miracle. 2. Surprise, amazement. 3. Curiosity.
 WONDERFUL, *a.* Admirable, astonishing, curious, marvellous, strange, surprising.
 WONTED, *a.* Usual, habitual, accustomed, common, frequent.
 WOOD, *n.* 1. Copse, grove, forest. 2. Timber.
 WORD, *n.* Expression, promise, term.
 WORKER, *n.* 1. Performer. 2. Operative, laborer, workman, artificer.
 WORSHIP, *n.* Adore, honor, revere.
 WORTH, *n.* Desert, excellence, merit, price, rate, value. *Worthless.*
 WORTHLESS, *a.* Valueless, degraded, *Worth.*
 WORTHY, *a.* 1. Good, excellent, estimable, virtuous. 2. Deserving. *Unworthy.*
 WRETCHED, *a.* 1. Poor, bad, vile, pitiful. 2. Calamitous. 3. Forlorn, unhappy, miserable. *Happy.*
 WRITTEN, *a.* Penned, inscribed, transcribed, reduced to writing. *Verbal.*
 WRITER, *n.* 1. Author. 2. Scribe, clerk, secretary, amanuensis. 3. Penman.
 WRONG, *v.* Maltreat, injure, abuse, oppress.
 WRONG, *a.* Untrue, faulty, not fit, ~~unstable~~, unjust. *Just.*
 WRONG, *n.* Injustice, error, injury. *Justice.*
 WRONGLY, *adv.* Wrong, amiss, erroneously.
 WROUGHT, *pp.* Done, performed, effected.
 WRY, *a.* Crooked, askew, distorted, twisted, turned. *Straight.*

XERES, *n.* Sherry.
 XIPHOID, *a.* Swordlike, ensiform.
 XYLOGRAPHY, *n.* Wood engraving.

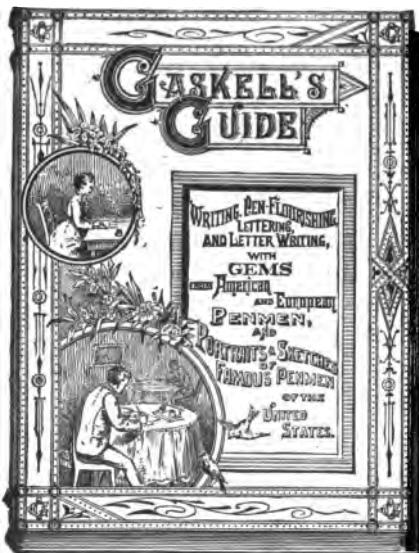
Y

YEARLY, *adv.* Annually, per annum.
 YELLOW, *a.* Fulvid, fulvous, golden.
 YEOMAN, *n.* Farmer, freeholder, commoner.
 YET, *conj.* or *adv.* But, however, nevertheless, notwithstanding, still, hitherto, further, besides.
 YIELD, *v.* Allow, cede, communicate, comply, conform, concede, give, produce, permit, resign, surrender. *Take.*
 YIELD, *n.* Crop, product.
 YIELDING, *a.* Compliant, submissive, facile, unresisting, accommodating. *Stubborn.*
 YOKE, *n.* Link, chain, tie, bond. 2. Servitude, dependence, bondage, subjection, thralldom.
 YOKE, *v.* Associate, join, link, couple, conjoin.
 YOUTH, *n.* 1. Lad, boy, stripling. 2. Young men, young women. 3. Juniority, minority, juvenility, adolescence. *Old.*

Z

ZANY, *a.* Clown, buffoon, harlequin, punch, fool.
 ZEAL, *n.* Earnestness, fervor, cordiality, ardor, passion.
 ZEALOT, *n.* Enthusiast, bigot, fanatic, visionary.
 ZEALOUS, *a.* Earnest, fervid, glowing, burning, passionate.
 ZENITH, *n.* Top, apex, summit, pinnacle.
 ZEPHYR, *n.* 1. Breeze. 2. West wind. *Calm.*
 ZERO, *n.* Cipher, naught, nothing.
 ZEST, *n.* Flavor, taste, savor, relish.
 ZONE, *n.* 1. Girdle, belt. 2. Climate, region.

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